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ABSTRACT

A comprehensive study of youth concert activities in 20 cities, a study undertaken to provide a systematic analysis of representative youth concert operations during the 1966-67 school year is discussed. More than a thousand educators provided data and evaluations of youth concerts as educational experiences. The 20 cities selected for the study represent a cross-section of size, geographic location, extent and nature of youth concert activities, and diverse practices and circumstances. It was found that while variations in youth concert operation are inevitable and desirable, certain practices emerge as fundamental in reaching the main objective theme--giving more young people more opportunities to hear and appreciate live performances of youth concerts. Schools are encouraged to: (1) establish a close working relationship between the orchestra management and the school system's director of music education; (2) Identify specific goals and a timetable for meeting them; (3) Plan fiscal arrangements with both orchestras and schools; (4) Solicit financial support from various possible sources; (5) Provide students with sequential listening experiences; (6) Schedule as many programs as possible during school hours; (7) Provide all students with the opportunity to attend; and (8) Offer appropriate programs of artistic excellence. (For related document, see ED 025 532.) (Author/CK)

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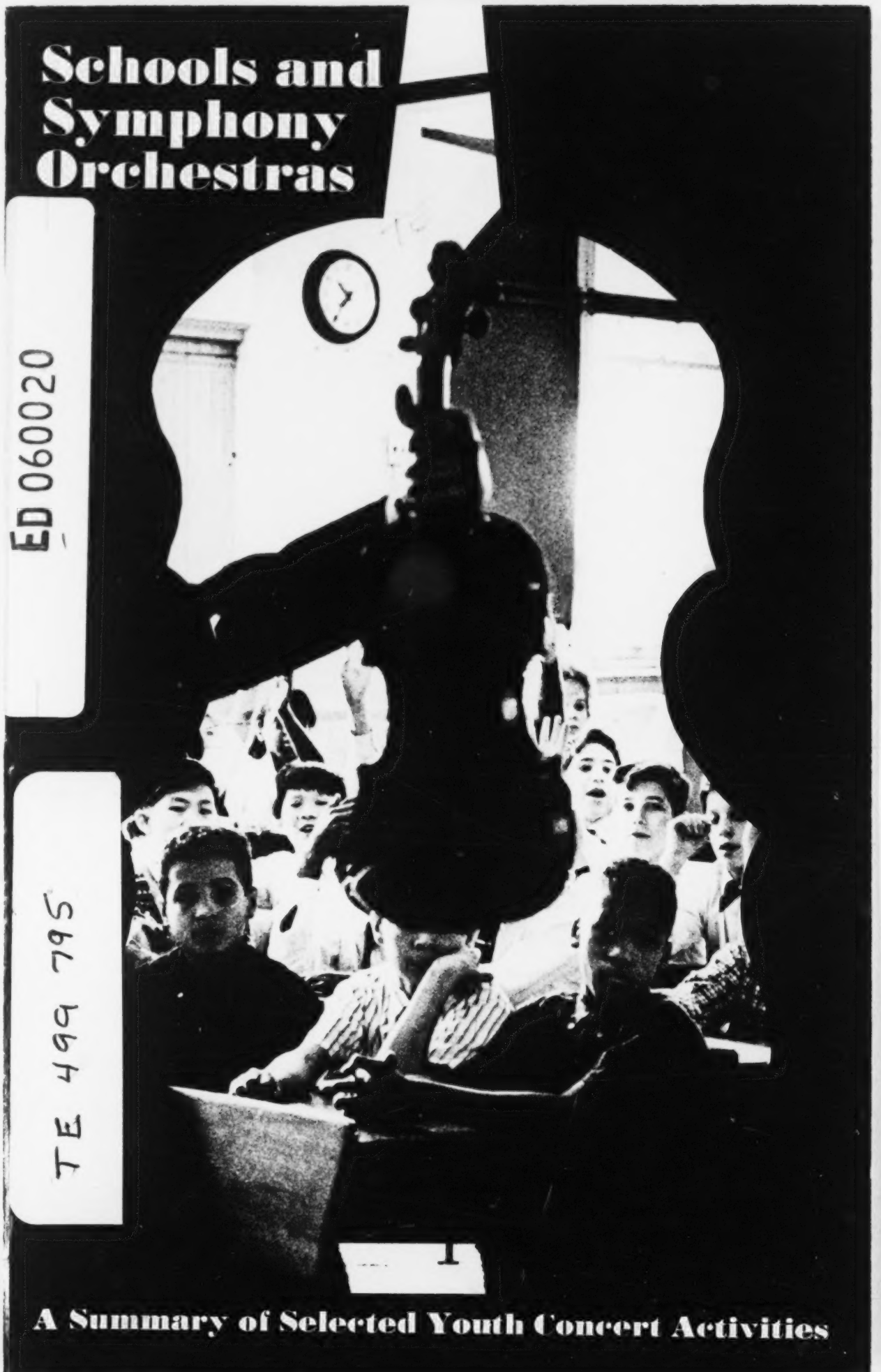
Schools and Symphony Orchestras



A Summary of Selected Youth Concert Activities

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This publication is an analysis of the activities reported in the study **The Organization, Administration, and Presentation of Symphony Orchestra Youth Concert Activities for Music Educational Purposes in Selected Cities.** The complete 826-page report (which includes case studies in 20 cities and extensive statistical data) may be obtained in hard copy at $29.61 and microfiche at 65 cents from the ERIC Document Reproduction Service, P.O. Drawer O, Bethesda, Md. 20014. Orders must include the full title of the report and the ERIC number: ED 025 532.

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Foreword

Youth concerts help young people understand and enjoy music, which speaks across national boundaries and across periods of history. Despite widespread interest in youth concerts among music educators and on the part of symphony orchestras, there has been no framework for gathering information about these programs or analyzing experiences connected with concert presentations.

To answer questions about administration, financing, program content, and related instruction, the Office of Education provided Cooperative Research funds through the Arts and Humanities Program for a comprehensive indepth study of youth concert activities in 20 cities scattered throughout the United States. The study, *The Organization, Administration, and Presentation of Symphony Concert Activities for Music Educational Purposes in Selected Cities,* was directed by Mrs. Helen M. Thompson of the American Symphony Orchestra League and Professor Thomas H. Hill of American University. (Mrs. Thompson is now manager of the New York Philharmonic Orchestra.) They were assisted by four music specialists, Franz Bibo, Judith A. Hagerty, Martin E. LeBeau, and Martha Noyes. Paul R. Lehman served as Arts and Humanities Program staff consultant.

The final research report from this study included extensive analytical data gathered through interviews and case studies of youth concert activities in the 20 cities. It represented the first comprehensive review of student concert practices throughout the United States.

From the voluminous study materials, Mrs. Torrey Baker, a music teacher in public and private schools and a former writer for the National Education Association and the Voice of America, has prepared this summary of the youth concert activities. It should be useful to educators and others interested in providing increased opportunities to help people understand and enjoy good music.

HAROLD ARBERG, *Chief,*
Arts and Humanities Program.

Contents

	Page
Foreword	iii
I—Introduction	1
II—Youth Concerts: Variations on a Theme	5
III—School-Orchestra Relations	8
Cooperation and Coordination	9
Impact of Leadership	11
Involvement of Classroom Teachers	12
Mutual Understanding	12
IV—Money Matters	14
Cost of Artistic Services	15
Checklist of Various Costs	16
Range of Youth Concert Costs	17
Costs Assumed by Schools	18
The Problem of Financing	19
Sources of Income	19
V—Youth Concert Attendance	22
Attitude of Teachers and Principals	23
Scheduling Concerts	24
Availability of Musicians	24
Admission Fees	25
Grade Level of Audience	26
Publicity and Promotion	27
Recommendations for Concert Attendance	28
VI—Youth Concert Programing	30
Classification of Compositions	31
Choosing the Program: Governing Influences	32
Presenting the Program	39
Some Youth Concert Programs	43
VII—Concert Preparation and Followup	52
Study Guides	53
Recordings and Other Supplementary Materials	60
Methods and Materials Devised by Teachers	61
Who Should Receive Concert Preparation?	63
The Use of Radio and Television	63
How Much Preparation is Enough?	67

	Page
The Roles of the Classroom Teacher and the Music Specialist	67
Concert Followup and Evaluation	68
VIII—Buses and Behavior	70
Student Transportation	71
Behavior in the Concert Hall	74
IX—Opera, Dance, and Special Features	76
X—Concerts in School Buildings	82
Arrangements for Performances in Schools	84
Ensemble Groups and Small Orchestral Units	85
Summary of Performances in Schools	87
XI—Recapitulation and Coda	94
Further development of Youth Concerts	96
APPENDIX. Selected Data of Concert Operations in 20 cities Engaging Musicians on a Full-Time or a Per Service Basis, 1966–67	97

Introduction

This report is based on a comprehensive study of youth concert activities in 20 cities. Entitled *The Organization, Administration, and Presentation of Symphony Orchestra Youth Concert Activities for Music Educational Purposes in Selected Cities* (hereafter cited as the study), this research was undertaken to provide a systematic analysis of representative youth concert operations during the 1966–67 school year. More than a thousand educators—teachers, music supervisors, general administrative and supervisory personnel, and others—provided data and evaluations of youth concerts as educational experiences. Opinions, viewpoints, and suggestions were also collected from orchestra conductors, musicians and managers, youth concert coordinators, directors of orchestra public relations offices, members of orchestra boards of directors, symphony associations, youth concert committees, and representatives of business firms and organizations which provide funds for orchestra support—and from students.

The 20 cities selected for the study represent a cross-section of size, geographic location, extent and nature of youth concert activities, and diverse practices and circumstances. In 10 of the cities, orchestras employed musicians on a full-time basis for a stated number of weeks per year; in the other 10, they were employed on a per service basis. Cities and the orchestras participating in the study were:

Group I Cities in which the orchestra *engages all or a substantial number of the musicians on a full-time basis for all or part of the year*

City and State	Orchestra
Baltimore, Md.	Baltimore Symphony Orchestra
Cincinnati, Ohio	Cincinnati Symphony Orchestra
Cleveland, Ohio	Cleveland Orchestra
Detroit, Mich.	Detroit Symphony Orchestra
Hartford, Conn.	Hartford Symphony Orchestra
New Orleans, La.	New Orleans Philharmonic Symphony Orchestra
Pittsburgh, Pa.	Pittsburgh Symphony Orchestra
Salt Lake City, Utah	Utah Symphony Orchestra
San Francisco, Calif.	San Francisco Symphony Orchestra
Seattle, Wash.	Seattle Symphony Orchestra

Group II Cities in which the orchestra *engages the musicians on a per service basis*

City and State	Orchestra
Chattanooga, Tenn.	Chattanooga Symphony Orchestra
Columbus, Ohio	Columbus Symphony Orchestra
Evansville, Ind.	Evansville Philharmonic Orchestra
New Haven, Conn.	New Haven Symphony Orchestra
Pasadena, Calif.	Pasadena Symphony Orchestra
Providence, R.I.	Rhode Island Philharmonic Orchestra
Sacramento, Calif.	Sacramento Symphony Orchestra
Sarasota, Fla.	Florida West Coast Symphony Orchestra
Spokane, Wash.	Spokane Symphony Orchestra
Winston-Salem, N.C.	Winston-Salem Symphony Orchestra

The study outlines the history and purpose of youth concerts in the 20 cities surveyed, describes the socioeconomic conditions that affect youth concerts, discusses the ways in which youth concerts were financed, and summarizes the operating practices of youth concert activities. There are chapters that deal with student preparation for concerts, followup activities, youth concert programing, opera presentations for young people, the value of school ensemble performances, youth concerts as educational experiences, and finally a summary of the study group's recommendations.

The 20 orchestras presented 717

youth concerts during the 1967–68 school year to about 1.2 million students. More than 2,000 ensemble programs were played in school buildings.

This publication reflects the organization plan of the study. It attempts to highlight a few significant findings by showing how school-orchestra relations affect youth concert activities, how problems of attendance may be solved, how youth concerts may be programed and prepared, and what followup activities may be developed. The chapters cover a variety of subjects: buses and student behavior; the opera, dance, and other featured activities; and a description of ensembles which perform in school buildings. It ends with a summation of the recommendations and suggestions which appear in the publication. Selected data appear in appendix.

3

II-Youth Concerts: Variations on a Theme

Cosmopolitan
Young Peoples
Symphony Orchestra

YURI KRASNOPOLSKY
Ductor

EDEN AND TAMIR
Pianists

PHILHARMONIC HALL
LINCOLN CENTER
Saturday Afternoon
DECEMBER 4
AT 2:30 PM.

Program

BEETHOVEN Egmont Overture

MENDELSSOHN Concerto for Two Pianos and Orchestra in E Major

RACHMANINOFF Symphony No. 2 in E Minor

Tax Free Tickets, send stamped self-addressed envelope to
COSMOPOLITAN YOUNG PEOPLES SYMPHONY ORCHESTRA

(EDEN AND TAMIR ... DECCA RECORDS ... LONDON Rec)

Support the Scholarship Fund of the Cosmopolitan Young Peoples Symphony Orchestra
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"Music is not a universal language. Any complicated art form should be explained and understood." This comment was made to the study team by a New Haven (Conn.) teacher.

By contrast, there are those who insist that listening to music is an emotional rather than an intellectual experience. They quote Claude Debussy's comparison of loving music to loving a doll: "If you examine the doll's insides, you discover only sawdust."

The Cincinnati Symphony Orchestra's conductor, Erich Kunzel, combined both points of view: "There are two component parts of music—the science and the art. The science end of it can be taught; the art must be experienced."

A similar comparison was expressed by an administrator of the Detroit Public School System: "To become acquainted with music, one has to listen to it. Music is something one hears—not the symbols of notation or the facts about music which one learns. They are merely paths to insight and enjoyment—intelligent musical listening."

The study reveals a variety of opinions on all aspects of youth concert activities. Variations are governed by such factors as personal taste and philosophy, leadership, socioeconomic conditions, school board policies, as well as municipal, county, and State policies.

Nevertheless, a principal theme does emerge: schools and orchestras alike are eager to give more young people more opportunities to hear live performances of good music. For example:

- In 90 percent of the schools in the 20 cities, students are released from regular classes to attend concerts.
- All of the orchestras in the 20 cities have assumed the major responsibility for financing youth concerts.

How can the principal theme be developed? It would be foolhardy to try to devise a single formula suitable for all situations. However, certain policies and practices of proven value and general application are indicated in positive answers to the following questions:

Programing.—Are the selections suitable for the age level and cultural background of the audience?

Preparation.—Have the students heard recordings of the music to be performed? Have they been introduced to some of the thematic material? Do they know the stories involved in program music? Do they know something about the composers? Are they familiar with the

sounds of the various instruments?

Teachers' attitudes.—Do the music specialists and classroom teachers generate enthusiasm for the concerts?

Admission policies.—Is any student denied admission because he cannot pay for a ticket and transportation?

Rapport of the conductor.—Does he speak in a warm and friendly manner?

The performance.—Is it compelling, or are the musicians obviously tired of playing the same old selections?

The hall.—Are the acoustics good? Can everybody see the stage?

Transportation.—Are the children weary from a too-long bus ride?

Followup.—Have the students had the chance to express their candid reactions to the concert?

Sequential listening.—Have the students had several opportunities during the current year and over the years to hear live concert performances, either by small ensembles?

III-School-Orchestra Relations

The nature and extent of school-orchestra relationships range from excellent to unfortunate. In some instances, there is agreement about the purposes of the concerts, and provision for active communication about programing, financing, student preparation, and other matters of mutual concern. In other cases, there are differences in viewpoints, both institutional and personal, that seriously hamper and sometimes even preclude any kind of cooperative effort.

Specific goals—and coordinated plans for meeting the goals—have been established in only a few of the cities studied. Thus, policies and practices have ordinarily become dependent on agreements between the current leadership groups. As a result, leadership changes usually lead to changes in basic policy—and a consequent loss in continuity.

Artistic differences of opinion are common between performing artists and music educators—the former insisting that the teaching of music is watered-down; the latter believing that performing musicians lack insight and understanding of the learning process. Conflicts of this nature adversely affect programing and preparation, and it is the students who pay the penalty.

Both orchestras and schools are often understaffed. The professional people involved are overburdened with daily responsibilities and unforeseen crises and frequently do not take time to inform themselves of the mutual needs, viewpoints, and operating problems faced by each group.

When an efficient plan of operation is in effect, however, differences of opinion and busy schedules have minimal effect on the students.

Cooperation and Coordination

The *Cleveland Plan,* conceived more than 30 years ago by Miss Lillian Baldwin of the Cleveland Public Schools, has served as a guide for many other cities. It is based on a multiyear cycle in which four different programs selected for fourth-grade students are used over a 4-year period. Each program is played for fourth-grade audiences in successive years, with the cycle repeated beginning in the fifth year. The same general procedure obtains in programs for fifth and sixth grades, and for junior and senior high school students. No child hears the same program more than once.

Youth concert activities are well coordinated in Cleveland. The orchestra has the major responsibility for presenting, planning, financing, and preparing study materials. The school system has a voice in program planning and

sees to it that concert preparation and attendance are incorporated into the formal music education curriculum. Each spring, the schools survey anticipated concert attendance, and the orchestra sets up a master schedule accordingly.

A basic premise of the Cleveland plan is that students be offered near-normal concert experience. Consequently, they attend concerts in the orchestra's regular hall; they hear significant music selected from basic orchestral repertoire; and they pay a token admission fee.

Orchestra-school cooperation was reported as excellent in *Salt Lake City*—even though the major youth concerts are presented on Saturdays. A concert planning committee—composed of the orchestra's conductor and manager, the school director of music education, PTA representatives from four school districts, and the financial sponsor's coordinator—sets concert dates and approves general plans, including programs. The director of music education discusses the latter with the director of curriculum and instruction for the schools.

In *Detroit*, youth concert activities are characterized by agreement on basic philosophy, mutual respect, and coordination of effort by the orchestra and the school system. Business details and policy matters are handled by the director of music education of the public schools and the manager of the orchestra. Other operating matters are supervised by the assistant director of music education (who has served on the orchestra's board of directors) in cooperation with the orchestra's assistant manager and the conductor of the youth concerts. A concert planning committee is composed of the director of music education, the assistant director, the four music education administrators, and the conductor of the youth concerts. It meets twice a year, first for preliminary discussion of schedules and programs, and finally for adoption of specific plans for the coming year.

In *Baltimore*, the starting point in the relationship between the orchestra and the schools rests in the financial structure. In 1966–67, public monies from the State, county, and city totaled $250,000 for educational activities, accounting for approximately 25 percent of its total income that year. (A project of this scope demands close cooperation and joint planning. Shortly after the study was completed, the Baltimore Symphony Association formed an advisory committee for its educational work. Called the Youth Program Council of the Baltimore Symphony, the committee is composed of the directors of music education from city and county schools, representatives of private schools, the State supervisor of music education, the assistant director of the Peabody Institute, the symphony's director of youth education and its general manager, and representatives of the women's committee. The council meets bimonthly and serves in an advisory capacity to

the orchestra's board of directors and staff on all youth activities. The orchestra has engaged a full-time director of youth education who also serves as conductor of youth concerts.)

In *Sarasota*, there is joint planning in all phases of youth concert activities. It is significant that almost 30 percent of the orchestra's total expenditures in 1966–67 was allocated to educational activities: the schools, finance and prepare study guides and pay all transportation costs. Program selection is a cooperative venture between the conductor and school personnel, and the conductor frequently visits schools to chat with students and teachers about the music to be performed.

Impact of Leadership

Leadership has been a prime factor in developing youth concert activities. Conductors were the prime motivators in establishing the concerts in at least 13 of the 20 cities, with equal credit given to orchestra managers in three of those cities. Symphony women's associations provided the leadership in three cities, and the Junior League in two.

What one person can accomplish is exemplified by an experience in *Hartford, Conn.* In 1955, the late Mrs. Rena Oppenheimer Greenwald was appointed director of the orchestra's educational program. She believed that no child should be permitted to attend an orchestral concert until he had been exposed to at least four ensemble performances. Groups of strings, woodwinds, brass, and percussion performed for the students, demonstrating instruments and introducing concepts of rhythm. Only after children had heard such groups play did Mrs. Greenwald believe them ready to respond to and enjoy the complicated colors and sounds of an entire orchestra.

Although the Hartford youth concerts were presented on Saturdays, Mrs. Greenwald coordinated them with school activities. Students wishing to attend outnumbered the 3,200 seating capacity of Bushnell Auditorium, and choices had to be made as to which students could be accommodated. Priority was given to those schools that had presented at least four ensemble concerts for their students.

Mrs. Greenwald's goal was a carefully structured program for music listening that began at the kindergarten level with the less complex musical experiences and progressed through elementary, junior, and senior high school years to compositions enjoyed by adult concert-goers.

Mrs. H. J. Van de Kamp, a *Pasadena* business woman, established the Pasadena Area Youth Music Council. Its purpose is to further the music appreciation and education of area youth through coordinated planning, sponsorship, and production of musical programs. Since its inception in 1960, four different musical events have been presented each year on Sunday afternoons: a youth concert by the

Los Angeles Philharmonic, a youth concert by the Pasadena Symphony, a children's opera, and a chamber music concert.

The council is composed of financial sponsors, the Department of Music Education of the Pasadena City Schools, and affiliated organizations such as PTA's, parochial and private schools, and the Music Teachers Association. Various committees handle publicity, ticket sales, programing, financing, audience supervision, and the production of a booklet which contains program listings, program notes, and tickets.

In all cities where there are broad-scale projects having significant musical and educational values for students, the quality of leadership in school systems, orchestras, and related organizations emerges as a most decisive factor.

Involvement of Classroom Teachers

More than half of the elementary classroom teachers queried in the study indicated that they were involved in preconcert preparation of students. Many of the teachers have had little opportunity to attend symphony concerts (usually they cannot attend unless the entire class does), and their knowledge of orchestral repertoire is limited. Furthermore, their college and university training had included relatively little music education.

The study suggests that it would be worthwhile if orchestras took steps to stimulate the classroom teachers' interest in music, and through their enthusiasm reach the students. One way might be to invite teachers to one or two adult concerts as guests of the orchestra association; another, to arrange a youth concert preview for them; still another, to give a special concert in their honor. The symphony women's association might invite teachers to social events so they would have the opportunity to meet and talk with the conductor and the musicians.

Mutual Understanding

Inherent in a healthy orchestra-school relationship is awareness and understanding of the needs and problems of each institution.

Since no orchestra is precisely like another, since no school system is precisely like another, and since no city is precisely like another, no single plan of operation serves as a model. If youth concerts are to have maximum effectiveness as educational experiences, close liaison between orchestras and schools is mandatory.

When a conductor omits a scheduled work from a program without consulting the school, does he realize how this affects students and teachers who have perhaps spent hours of classroom time preparing to hear that work? Is the orchestra management aware of the complicated logistics involved in shifting student schedules and arranging for bus transportation? Last-minute changes in a concert schedule can be almost cataclysmic.

On the other hand, do teachers and school administrators realize that program changes are sometimes unavoidable—perhaps, because a soloist becomes ill, or because the orchestra is unable to acquire parts to a musical score, or some other mishap? Do schools appreciate the fact it is the orchestras who are the major financial supporters of youth concerts—even though admission may be charged or support provided by a sponsor?

When youth concerts are presented on weekends and are attended voluntarily by students, an orchestra has no obligation to consult with the school system on program content, presentation techniques, or any other matters (although procedures in Salt Lake City, for example, suggest that such cooperation is desirable in any case). However, when concerts are presented during school hours, as the majority are, the school must necessarily be involved since it is responsible for the release of students from regular classes.

IV- Money Matters

All of the orchestras subsidize youth concerts from their basic operating funds, even when there are supporting funds from other sources. It should be remembered that if orchestras are to be available to play youth concerts, they must exist as continuing institutions. Therefore, any appraisal of youth concert costs should include not only out-of-pocket expenses but also a pro rata allocation of the orchestra's basic operating expenses.

Cost of Artistic Services

The largest single item of expense in any orchestra operation is the cost of artistic services. In order to examine costs of youth concerts, it is important to understand the basis upon which musicians and conductors are engaged and paid.

Orchestra members belong to the musicians union, the American Federation of Musicians. Operating on the principle of local autonomy, each local chapter has full power to establish minimum pay scales for musicians working under its jurisdiction. Therefore, playing fees and salaries vary widely from orchestra to orchestra.

Musicians in fully professional orchestras are engaged on a full-time basis for a season consisting of a stated number of weeks. The contracts spell out pay scales and working conditions and also designate the number of services (working sessions) for which a musician may be called upon each week.

A service may be a rehearsal or a concert and is customarily 2½- or 3 hours long. Most contracts provide for a maximum of between seven and nine services per week. The musicians receive their salaries regardless of whether they play youth concerts, adult concerts, rehearsals, or a combination of these. Accordingly, in the professional orchestras, there cannot be a reduced rate of pay for musicians playing youth concerts.

In the smaller cities musicians are usually engaged under a *per service* or *per rehearsal and per concert* plan. In such cases they are usually paid a stated fee for each rehearsal and a higher fee for each concert. Each time they are called together for a rehearsal or a concert, there is a specific payroll to be met for the service. Although some orchestras have been able to negotiate reduced fees for youth concert performances, the playing fees are customarily the same as those for adult concerts.

In both types of orchestras a great variance was reported in what constitutes a service—a matter, incidentally, that is ruled

upon by the local chapter of the union. For instance, in some orchestras, a pair of concerts performed back-to-back within a 2½- or 3-hour period may be counted as one service. In other orchestras, a pair of these concerts is counted as two services. Translated into actual dollars, the ruling can result in musicians' fees for one orchestra being twice as much as those of another, though both orchestras are operating under the same basic pay scale.

Conductors as well as players must be members of the musicians union. Their remuneration, like that of the players, is a matter of negotiation with the orchestra management. In large cities they are usually engaged on a season basis, although a specified number of concerts may be stipulated. In smaller cities they may be engaged on a season basis or on a per concert per rehearsal basis.

Checklist of Various Costs

Expenses that should be taken into account in planning youth concert operations include the following items:

Artistic services:
- Concert and rehearsal fees for conductor and musicians
- Soloist fees
- Narrator fees

Concert production:
- Music rentals, purchases, and royalties
- Concert hall rental
- Rehearsal hall rental
- Lighting and sound system
- Box office expenses
- Usher fees
- Piano rental, moving, and tuning
- Cartage of instruments
- Printed programs
- Printed tickets
- Librarian services
- Custodian fees
- Stage hand wages

Preconcert study materials:
- Teacher manuals
- Student guides and workbooks
- Recordings and tapes
- Costs involving instrument demonstrations and similar activities
- Distribution costs

Promotion:
- Brochures
- Newspaper, radio, and TV advertising
- Posters
- Pictures and mats

Other expenses:
- Pro rata allocation of administrative costs
- Transportation of musicians
- Transportation of students
- Performance permits
- Payroll taxes and admission taxes
- Postage and supplies
- Public liability insurance
- Parking lot services
- Audition and competition expenses for student soloists

Range of Youth Concert Costs

Because of wide variations in operating practices of the 20 orchestras, there are no comparable data for average costs involved in youth concert activities. Hall rental is a good example: when concerts are given in school auditoriums and no admission is charged, expense for hall rental is zero; in orchestra-owned halls, the expense is prorated; in other halls, commercial rent is charged.

The cost for musical scores is another example. Expenses incurred for music rental, purchases, and royalties range widely, depending upon whether or not an orchestra owns an extensive library. They also vary depending on how often the orchestra schedules works that are in the public domain or are copyrighted. When royalty fees are charged, one performance of a composition may cost $25. To schedule it for a few concerts may not be too costly; to schedule it for 20 or 30 concerts, however, involves major expense.

For these reasons, the following cost figures are offered only as indications:

Selected items of expense	*Orchestras engaging musicians on a full-time basis*	*Orchestras engaging musicians on a per service basis*
Fees for musicians, conductors, soloists, and narrators.	$1,600 to $5,933	$600 to $2,100.
Music rentals and purchases (not including royalties).	$35 to $75	$16 to $78.
Concert hall rentals.	$78 to $330	$56 to $260.
Stage hands.	$33 to $180	$35 to $75.
Light and sound systems.	$21 to $48	Insufficient data.
Cartage of instruments for concerts played in schools.	$20 to $75	Insufficient data.
Printed programs.	$23 to $100	Insufficient data.
Printed tickets.	$6 to $136	Insufficient data.
Promotion expenses for an *entire series of concerts.*	$125 to $1,063	$35 to $1,800.
Preconcert study materials for an *entire series of concerts.*	$211 to $1,209	$26 to $200.
Range of total out-of-pocket expenses, not including basic ongoing expenses for youth concert administration.	$2,500 to $6,500	$850 to $2,600.

Costs Assumed by Schools

Costs incurred by schools in connection with youth concerts should be considered in concert committee budget deliberations. Such expenses usually include:

- Transportation of students to the concert hall.
- Pro rata allocation of administrative and teaching time.
- Cost of recordings, tapes, and other teaching materials.
- Free tickets for students who cannot purchase them.
- Pro rata allocation of auditorium expenses when concerts are given in schools—custodian fees, light and sound systems, piano tuning, printed programs, and tickets.

The Problem of Financing

Many of those interviewed by the study staff expressed great concern over impending financial crises faced by the orchestras. While gross incomes increased, expenditures rose faster, with resultant growing deficits. These deficits make it difficult for orchestras to increase their subsidies to youth concerts.

Ticket sales do not sustain an orchestra any more than tuition fees sustain a college. Traditionally, support has come from business firms, foundations, and individual donors, and it is because of these contributions in addition to earned income (ticket sales from adult concerts, recording contracts, and other sources) plus public funds in some cities that orchestras have been able to subsidize youth concerts.

Almost all symphony orchestras enjoy tax-exempt status—that is to say, donors to an orchestra may claim their contributions as a deduction on their income tax returns. In spite of the tax advantage, traditional supporters are finding it more and more difficult to meet the financial needs of orchestras. New sources of financing will have to be found if symphony orchestras, opera companies, and dance and theater groups are to flourish in the United States.

Accounting systems.—Few orchestras have accounting systems that make it possible to ascertain the actual costs of youth concert activities. As a result, orchestras are hampered in deciding whether or not they can afford to expand their educational work; they are also hampered in seeking adequate financial support and presenting requests for support to boards of education and other prospective donors.

Sources of Income

In addition to substantial subsidies provided by orchestras, the youth concert operations in the 20 cities received financing from the following sources in 1966–67:

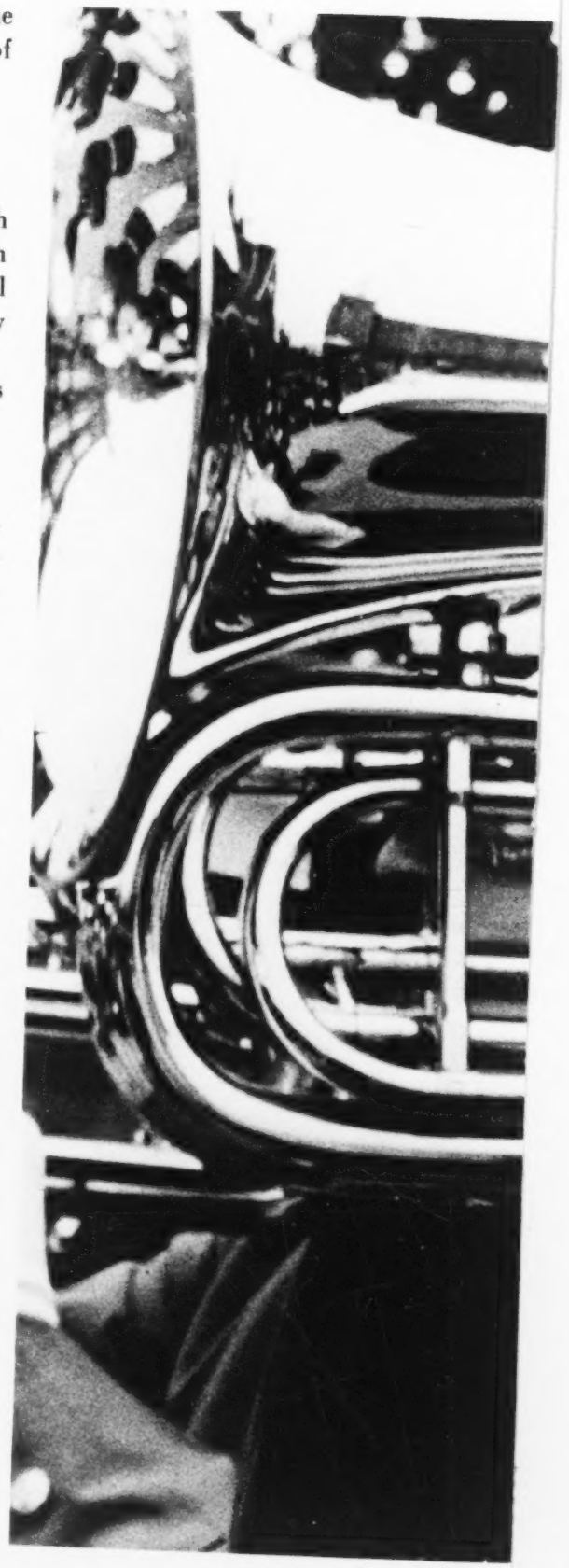
Sources other than symphony orchestras	
Total	$973,675
Student concert ticket sales	289,514
Business firms	39,083
Foundations	45,000
Other nonschool donors	9,491
Public funds, nonschool [1]	352,000
Payments by individual schools, including PTA payments	29,597
School board allocations	74,040
Federal funds	134,950

[1] Baltimore accounts for $240,000 of this amount.

Other sources of support.—The Music Performance Trust Fund of the Recording Industries (established by the recording industry in cooperation with the American Federation of Musicians) supports many free youth concerts, especially those given in school buildings. Some individual schools—through building activity funds and parent groups—help finance concerts in their buildings and assist in meeting costs of transporting students to concert halls. Organizations such as the Junior League are another source of support. In 1966–67 the Junior League financed all aspects of the Saturday Youth Concerts in *Spokane.*

Some school systems assist in financing youth concerts. School officials who commented on a system's financial involvement favored moderate commitments to be included in yearly budgets. The Study points out that it is probably unrealistic to expect school systems to provide full support for youth concerts; nevertheless, grants that exceed a token level are certainly valid budget items. Provision should be made for orchestra concerts and for appearances by other performing groups.

The scope of youth concert activities is affected by the economic climate of a community, its size, racial balance, and educational attainments. Analysis by the study staff shows clearly that the most significant influences are sound planning and aggressive leadership.



V-Youth Concert Attendance

"Who should attend youth concerts—all students or just those who are interested?"

The conductor of the Utah Symphony Orchestra (Maurice Abravanel) believes that music should be taught as one of the humanities and that concert attendance should be a required laboratory experience. Young people, he insists, should be as exposed to good music as they are to basketball.

In *Salt Lake City*, youth concert attendance may indeed match that of basketball games. In 1966–67, five concerts were presented in the Salt Lake Tabernacle and 24 full-orchestra concerts in school auditoriums. The total attendance was 67,400, far exceeding the public school enrollment of 37,319. (See appendix for youth concert attendance and citywide enrollment figures.)

In some cities public school enrollment far exceeds concert attendance. In spite of heavy concert schedules, school enrollments in such places are so large that it is impossible to accommodate all students. In *Baltimore*, for example, one of the goals is to give every student the chance to attend at least one orchestra concert a year. In 1966–67, the orchestra played 95 youth concerts, and the total attendance was 150,000. Since the orchestra has commitments to schools in the county and State as well as the city, only 65,000 students from city schools could attend. Public school enrollment was 195,000. Similarly in *Detroit*, the orchestra played 72 concerts attended by approximately 100,000 students. City school enrollment, however, was 300,000. In both Baltimore and Detroit, the school system allocated a certain number of seats to each school, with the individual school determining which students would attend.

Programing, preparation, transportation, and promotion greatly affect youth concert attendance and are considered in other sections of this report. There are many other factors that influence attendance. These are summarized in the sections that follow.

Attitude of Teachers and Principals

The enthusiasm generated by teachers is a most decisive influence in fostering among students an appreciation of music and a desire to attend concerts. As one music specialist pointed out, teachers of general subjects are sometimes reluctant to interrupt academic work for concert attendance. Pupils can sense this attitude even though it may not be expressed openly. Responses from the majority of classroom teachers clearly indicated support of youth

concert activities. Of approximately 1,000 teachers queried, nearly 95 percent were in favor of releasing students for concert attendance.

The decision as to who attends youth concerts is sometimes in the hands of the school principal. In *Chattanooga,* participation varied from school to school: some sent no students to concerts; others sent a selected group, and still others required attendance by all students. Similarly, in *Pittsburgh,* where the orchestra played to virtually capacity audiences, attendance from individual schools was apparently determined by the principal.

Scheduling Concerts

When concerts are scheduled for school hours, attendance can be planned in accordance with student enrollment, the size of the hall, and the number of concerts offered.

In 12 of the cities surveyed, concerts were presented only during the school day. In five cities (Columbus, Detroit, Hartford, New Haven, and Salt Lake City), some concerts took place during school hours; others on Saturdays. In three cities (Pasadena, Sacramento, and Spokane), concerts were given only on weekends.[1]

When concerts are scheduled for weekends, schools, have little control over attendance. Parents are sometimes unwilling or unable to purchase tickets and provide transportation; and football, basketball, skiing, and other activities compete for student time and attention. In one "Saturday" city, teachers estimated concert attendance to be from 0 to 25 percent of the students enrolled in their schools.

The practice of scheduling two or more concerts the same day (back-to-back concerts) was of little concern to educators as long as the arrival and departures of large groups were handled effectively.

Availability of Musicians

In cities where musicians are engaged on a per service basis, there is the problem of assembling a full complement of players for concerts scheduled during the school day. Many of the men and women have jobs in some other business or profession and cannot readily take leave in order to play a concert. *Sarasota* and *Evansville* solved the problem by scheduling three back-to-back concerts in one day. In other cities, reduced-size orchestras were presented. *Chattanooga,* for example, had eight concerts by a 40-piece orchestra; *Columbus,* six concerts by a 65-piece orchestra; *New Haven,* 14 concerts by a 50-piece orchestra, and *Winston-Salem,* two concerts by a 50-piece orchestra. In *Providence,* a 50-piece orchestra gave 16 concerts in the city, and a 40-piece orchestra played eight concerts throughout the State.

[1] Since completion of the study, Spokane has presented concerts during school hours.

In a number of smaller cities, school music specialists are members of the orchestra. When concerts are scheduled during the school day, they, like their fellow musicians, must request leave from their regular duties. In some instances, the bookkeeping is quite complicated; in others, as a matter of school board policy, teachers are excused from classes to play youth concerts.

Admission Fees

In 16 of the 20 cities, admission was charged for one or more youth concerts. Only in Chattanooga, Evansville, Providence, and Sarasota were all concerts free. The Tabernacle concerts and some inschool concerts in Salt Lake City were free, as were all inschool concerts in Columbus, New Haven, Cleveland, Cincinnati, Detroit, Hartford, San Francisco, and Seattle. Some of the concert hall performances in Baltimore, Detroit, New Orleans, and Seattle were free. Only in Pasadena, Pittsburgh, Sacramento, Spokane, and Winston-Salem was admission charged for all youth concerts presented by the orchestras.

Admission fees were usually nominal—50¢ a concert, more or less; but when added to transportation costs, the total expense was fairly high in some instances. All too frequently, children who do not bring in money for a ticket and transportation could not go to the concert.

In most cities, funds were available from one source or another to cover costs for students unable to meet the expense. Sources included the PTA, special school funds, Elementary and Secondary Education Act funds, orchestra funds, and other community funds. In some instances, teachers paid these charges.

Teacher reaction to admission fees favored charging something—if only a token amount—among more than 50 percent of the 763 queried. About 28 percent opposed charging anything. One teacher remarked that it should be the school board's responsibility to provide programs for educating the whole child. "We wouldn't think of asking a child to buy an English book or a copy of the Constitution of the United States," she observed, "so why make him pay for being educated in the arts? This is an important part of his growth and maturity." Nevertheless, it does not appear that charging or not charging admission fees for youth concerts is a definitive factor affecting educational values. What is important is whether or not admission fees make it impossible for a considerable number of students to attend. If such is the case, the value of youth concerts as an inherent part of the music curriculum is obviously reduced.

No student should be prevented from attending youth concerts because of personal financial limitations. This is most easily achieved by presenting free concerts, but in situations where admission has to be charged, provision must be made for students who cannot pay.

Grade Level of Audience

In the 20 cities an estimated 1.2 million students ranging from preschool through senior high school attended a total of 717 concerts.

Preschool and primary grades.—Concerts for preschoolers, variously called *Tiny Tots Concerts, Lollipop Concerts,* or *Kinderkonzerts,* were included in five of the cities. Designed essentially as fun events for children and their mothers, they were popular and well attended. In Cincinnati, for example, three *Kinderkonzerts* were given in the Music Hall (seating capacity 3,700) and were sold out. Concerts planned specifically for grades one through three were given in only two of the 20 cities.

Some conductors and music educators believe that very young children are not ready for the complicated sound of a symphony orchestra. They suggest that, if little children are first introduced to instrumental music by small ensembles, they will be ready for the sound of a full orchestra when they are a little older (10 or 11) and it will then be an overwhelming experience.

Elementary grades.—Although grades one through three were included in the elementary school classification, most concerts for elementary students were for fourth, fifth, and sixth grades. Concert attendance began in the fourth grade in 11 of the cities studied, the fifth grade in two cities, and the sixth in two other cities. Children from the fourth, fifth, and sixth grades were included in approximately 75 percent of the audiences in the cities studied and hence were the most frequent youth concert beneficiaries.

Junior and senior high school.—The investigators found that when concert attendance was optional the attendance slackened as students entered junior high school and dropped even farther in senior high. For many students, increasing school demands upon their time, attention, and energy crowded out their interest in attending concerts. Furthermore, some teachers would not excuse students for concert attendance. In other instances, only students in music classes knew of the concerts since the pertinent information was sent only to music education departments.

Teenage taste and mores also enter the picture. The one or two annual 50-minute exposures to symphonic music are too often lost because of the welter of sound beamed at the teenage audience during the year. The study cites a report by a representative of the recording industry on musical taste as reflected in record purchases. He found that, at about age 10, children spend their money on rock music. As they grow older and their tastes change, more of their record dollars go for other types of music. Interest in recorded classical music appears at about age 15.

Definite concert interest was reflected in the reactions of 260

selected teenagers. Nine out of 10 indicated a positive reaction to youth concerts and two out of five said they also attended regular subscription concerts.

Concerts in 10 of the 20 cities studied were presented specifically for secondary school students, a practice that had the approval of students and teachers alike. As one student put it, "Don't expect us to attend concerts with the elementary kids!"

Publicity and Promotion

The nature of activities designed to promote concert attendance is governed largely by whether or not programs are given during school hours. When attendance is arranged by schools, there is little need for expensive promotion. Announcements, take-home notices, and permission slips generally suffice, at least in elementary schools. Posters and display-case exhibits prepared by students are effective attention-getters. Reports from secondary schools show a need for more extensive promotion.

When concerts are scheduled for weekends, and particularly when admission is charged, all available publicity channels must be utilized. Activities in the following cities suggest a variety of approaches:

Columbus

The orchestra and its women's association carried full responsibility for promoting the Saturday concerts. Lacking a close tie-in with the schools, the orchestra invested heavily in brochures and flyers, newspaper advertisements, and radio and TV announcements. In 1965–66, costs for publicity accounted for 30 percent of the total costs for the series and consumed 60 percent of the revenue from ticket sales.

Detroit

For the Young People's Concerts given on Saturdays, the orchestra's publicity department made extensive use of brochures, newspaper advertisements, and feature articles.

New Haven

The orchestra management handled promotion, making use of feature newspaper articles, advertisements, radio and TV, brochures, and school announcements. The women's auxiliary and the PTA cooperated.

Pasadena

The Youth Music Council, with PTA help, distributed announcements to elementary school children as a means to get parents to return orders to the council. In the secondary schools, since announcements were sent only to students in music classes, there was difficulty in getting the word to other students. The council also made use of newspapers, radio and TV, news sheets, bulletin boards, and school assembly announcements. The amount of publicity in any given school was in proportion to the effort made by the PTA music chairman in the school.

Sacramento

With financing dependent upon voluntary ticket purchases, and with 8,000 seats to sell for each pair of concerts, and with no formal preconcert study offered in the schools, the orchestra management faced a challenging situation for the Saturday concerts. The customary media were used—brochures, posters, newspapers and TV, and notices were sent to teachers. Since school policy prohibited distribution of flyers to students, an instrument demonstration project was used as a means of publicizing the concerts.

Salt Lake City

The sponsoring food store chain promoted youth concerts via radio, newspapers, brochures, letters to PTA's, and posters, 1,000 of which were distributed to grocers prior to each concert. Concerts were reviewed in the local press.

Spokane

The Junior League, in cooperation with the orchestra, handled publicity and advertising for the Saturday concerts. Brochures, newspapers, and radio-TV spot announcements were used.

Recommendations for Concert Attendance

To draw teenagers closer to symphonic music, the study recommends that more special attention be given to their interests. If these young people were given the opportunity to exchange opinions with orchestra and school musicians, ideas could emerge that would increase not only attendance but also the impact of youth concerts as educational and cultural forces. Along this line, the study calls attention to San Francisco's Student Forum, Cincinnati's Young Friends of the Arts, New Haven's practice of inviting students to attend dress rehearsals of adult concerts, and Salt Lake City's high school auxiliary groups.

The study further recommends that steady progress be made toward giving every child in a school system the opportunity to attend youth concerts, with attention given to adjusting programing and presentation for varying age groups. The need for continuity in concert experience is stressed. While one concert per student per year is of value, especially if it is an integral part of the music curriculum, a program of maximum effectiveness requires sequential listening experiences. Multiyear cycle plans provide continuity, as do inschool ensemble and chamber music concerts.

In cities where orchestras already play heavy schedules of youth concerts, the study offers the following suggestions:

- Split the orchestra into several units—a plan already in use in a number of cities. This can double or triple the opportunities for student attendance without multiplying the total number of playing services.

- Supplement youth concert attendance with closely related activities, wider use of educational television for concerts and/or rehearsals, and attendance by older students at rehearsals for adult concerts.
- Explore the possibility of subcontracting youth concerts. In most cities, there are quasi-professional and avocational symphony orchestras in operation. A plan managed by the leading orchestra, through which the quasi-professional orchestras could be engaged to play certain youth concerts, would enable more students to hear live concerts without demanding additional concert services from the major orchestra. Programing should be coordinated with the total concert structure.
- Arrange for students to attend concerts by choral, ballet, and opera groups. The additional repertoire should be knitted into the overall concert planning.
- Extend concert opportunities in smaller cities by having the home orchestra serve as impressario for youth concerts played by other organizations, professional touring orchestras appearing for adult concerts, for example.
- Consider the possibility of taping music played by the orchestra during rehearsals for evening concerts. Conceivably, such tapes could be used in schools to supplement live concerts. Needless to say, permission from the musicians union would be required.

VI-Youth Concert Programing

The study staff analyzed 281 sample programs submitted by the 20 orchestras covering the 3-year period ending 1967. During this time, student audiences heard predominantly overtures and excerpts from suites. Approximately 37 percent of the works were from the romantic period, and 33 percent from the 20th century. There was heavy emphasis on program music—music with a story.

Classification of Compositions

The styles and periods of music and the types of compositions are shown below for the 1,205 compositions and 184 different composers in the programs:

Classification	*Number of compositions*	*Percent in specified classification*
Romantic	447	37
20th Century	402	33
Before 1937	195	
After 1937	207	
Classical	242	20
Baroque	61	5
Impressionism	35	3
Not identified	18	2
Total	1,205	100
Types of Compositions		
Overtures, suites, pieces	810	67.2
Symphonies and symphonic excerpts	205	17.0
Concertos and other works with soloists	115	9.5
Music from theater and opera	56	4.6
Symphonic poems	15	1.3
Not identified	4	.4
Total	1,205	100.0

Of the total compositions played, more than 93 percent were works for full orchestras, less than 3 percent for string orchestras, and the remainder unidentified. About 5 percent of the works required special features, with narrators, dancers, cartoonists, instrument demonstrations, choruses, or group singing.

Choosing the Program: Governing Influences

The conductor.—The music director of the Seattle Symphony Orchestra said that selecting music to play for students hearing only one or two concerts a year was like selecting one or two books for a personal library. From the vast number of works available, which do you choose?

It is usually up to the conductor to make the final decision as to what music will be performed at youth concerts. To a large extent, then, programing reflects his musical taste, his knowledge of repertoire, his understanding of the learning process, and his ability, training, and experience. In none of the 20 cities, however, did the conductor enjoy complete autonomy.

The school curriculum.—In cities where concerts are designed primarily as educational experiences and are coordinated with the school music curriculum, program planning includes such considerations as—

- The school's courses of study.
- The availability of recordings and other materials.
- The musical and educational philosophy of the school system's director of music education.
- The desire on the part of music educators to provide audience participation and performance opportunities for student soloists and student ensembles.

In cities where concerts are given on weekends and where there is not a close tie-in with the school curriculum, programing tends to be geared more toward entertainment—productions that will attract ticket purchasers. While these programs are frequently educational as well as entertaining, they do not necessarily reflect what the conductor thinks the children would enjoy and should hear; they reflect, rather, what he thinks the mothers think their children would like and should hear.

Financial sponsors.—Business firms, foundations, and other organizations that sponsor youth concerts are often invited to express their views about programing. However, where concerts were financed by business firms or by foundations there was no reported attempt to influence the selection of music. Nor was there any indication that agencies attempted to influence program content where nonschool public funds helped finance concerts.

In the cities where organization sponsors assumed a major responsibility for youth concert financing through the handling of ticket sales and/or contributing

funds, there was generally a keen interest and involvement in all phases of the concert operation, including programing.

Where local and/or State school system funds supported the concerts, there was, with only one exception, some influence on program planning. In the cities where Federal education funds under ESEA were used, programing may have been affected in view of the specific projects for which funds were granted.[1]

Ticket sales.—When admission was charged for concerts, as was reported in 16 of the 20 cities, efforts were usually made to analyze the various factors that result in a "good house" or a "poor house." Whoever was in charge of ticket sales—the orchestra women's association, the Junior League, or the school system—tried to determine the kinds of programs to which young people were most responsive. This information was usually passed along to the conductor to take into account in planning future programs.

Rehearsal time.—Making one dollar do the work of several is one of the basic tenets of orchestra operation. Rehearsals represent dollars. Therefore, when a composition is rehearsed and brought to performance level, orchestra economics demand that a practical return be realized by performing the work in as many concerts as good programing policies will permit. Otherwise, orchestras would soon be bankrupt.

This is one of the reasons why orchestras often perform a work or a movement from a larger work at youth concerts as well as adult concerts. Since smaller city orchestras rehearse only once or twice a week, they have a limited repertoire ready for performance at a given time. Their youth concerts, therefore, must be drawn from current playing repertoire unless additional money is found to finance rehearsals specifically for youth concerts.

The artistic suitability of a given work for a youth concert has nothing whatever to do with whether or not it has been played for other audiences. Henry Mazer, associate conductor of the Pittsburgh Symphony Orchestra, said in effect:

"There is no such thing as *youth concert music.* There is significant and insignificant music. There is loud music and quiet music—fast music and slow music. There is music of a thousand different moods. There are long pieces and short ones. Some of the music lends itself to inclusion in a 45-minute program played for two or three thousand children; some of it does not. It's up to the conductor to know what can be used effectively and what cannot."

Views of educators.—Among the 20 cities studied, there were

[1] In Baltimore, a national foundation made a grant in connection with a contemporary music project. Acceptance of the funds committed the conductor to performing a specific repertoire.

20 different approaches as to the nature of school participation in youth concert programing. In almost every city, there was some kind of program consultation between orchestras and school music departments.

The influence of classroom teachers and music specialists is transmitted in several ways:

- Through observation and reports of children's responses—a potent factor in the selection of format and the content of subsequent youth concert programs.
- Through reports to supervisors and eventually to school administrators; through administrators to conductors—at least to some degree.
- Through reports to groups responsible for ticket sales, and eventually to conductors.

One of the questions put to teachers was: "Do you consider the music played in the youth concerts suitable for the children?" "Yes" was the response given by 86 percent of the elementary classroom teachers and the secondary vocal teachers, and from 79 percent of the instrumental specialists.

Teachers were also asked to comment on programs and offer suggestions. Many of their views are in line with those of students. I do not like building programs around themes. I would like to give children a good solid diet of interesting music, well-balanced with a change of pace, sprinkled with occasional lightness and even comedy.

Schedule music for the concerts that is readily available in recordings as an aid to preconcert study.

Contemporary music—the children are very responsive to it. For young people, Bach and Bartok are not far apart.

Exposure to music of the masters is necessary, but it is overdone in my estimation. A wider range of selections could be played.

The fourth-grade concerts, I feel, lack a fourth-grade level in programing. There were a lot of restless children at the close of the concert.

The music presented should be in the humanities context, tied into as many subjects as possible. But many teachers—alas, some music teachers—think music is merely or primarily entertainment.

Concerts should be geared to that vast percentage who do not like music. They should be informal and informative.

Just keep them up and add a grade each year until all children can share in this wonderful experience. Just taking mine and observing their pleasure is one of the high spots in my school year.

I would like to enter a plea for music that musicians might call warhorses.

In my school (low-income area), the effect of the concerts is min-

imal. In a more normal school situation the effect is probably greater.

Could a member of the program committee study what the elementary and junior highs will cover in a music program and use that as a spring-board for the program planning?

Too many programs are mainly warmed-over adult concerts. Greater depth, not breadth, should characterize each program. More commentary—yes, at the expense of performance time—should be given at each program.

Whoever programs the concerts must include several lively and peppy numbers. One of the recent concerts was much too staid, and the children did not wax enthusiastic about it. A child's attention span is so short, there must be more variety.

Short excerpts of a ballet or opera might be presented as part of a concert. Exposure to these facets of art is totally lacking at the present time.

Program selections are suitable in most instances, but orchestra resources are not fully represented. Are there no symphonic works which employ saxophones and guitars? All youngsters are familiar with these, thanks to radio and TV.

Youth concerts ought to be geared to those who have been exposed previously, the more experienced. They should be very basic and entertaining for the group that is just being introduced. It might be wise to develop an overall 4- or 5-year plan of youth concerts geared to definite purposes of presentation.

Like students, teachers frequently urged the use of student performers at youth concerts. Many orchestras do, in fact, present outstanding young musicians, linking their selection with annual young artist competitions. Some orchestras, however, hold to the philosophy that youth concerts should be fully professional—that student musicians have chances to perform in various other school-sponsored activities.

Music education members of the study staff encourage student performances as a means of increasing audience identification with the total concert experience. They point out, however, that student performers must meet high standards if intended purposes are to be achieved.

The extent to which classroom teachers and music specialists can influence youth concert programing depends upon the lines of communication between the individual schools and the director of music education, and also upon the nature of the relationship between the school system and the orchestra.

Age level of audience.—Practices varied widely among the 20 cities in the matter of age groupings for youth concert audiences. Procedures ranged from programs planned for carefully

selected age groups to those planned for "anyone who will buy a ticket and come."

Nevertheless there was a consensus among conductors, musicians, orchestra managements, educators, and students that separate concerts for various age groups are desirable. High school students want concerts played just for them. While they will tolerate the presence of junior high students, given a choice they will have nothing whatever to do with concerts when audiences include elementary school children. Junior high students and their teachers feel that for optimum concert conditions, they should be grouped together without the presence of either older or younger students. Fourth, fifth, and sixth graders may be accommodated in the same audience with reasonable success, but separate concerts should be given for younger children.

Conductors realize that attention span is important to program planning. Some use a rule of thumb to decide how long a piece should be: one minute of music per each year of age, i.e., selections not longer than 5 minutes duration for 5-year-olds; not longer than 10 minutes for 10-year-olds. Concerts are generally between 45 and 60 minutes in length.

When orchestras cannot present different programs for specific age groups, conductors reported that satisfactory results could sometimes be obtained by making suitable changes in the verbal comments. However, conductors deplored having to program for an audience consisting of students ranging from grades one to 12. They necessarily have to focus on the large middle group, and neither the very young nor the older students are responsive under these circumstances.

Frequency of attendance.—The number of concerts attended by students in a given year, and the number of consecutive years they have attended, have a great influence on programing considerations. Students who have heard orchestras perform over the years can absorb and enjoy, say, a Beethoven symphony in its entirety; those who have had little exposure respond to shorter works—Broadway show tunes or other popular music that is familiar to them.

Conductors and educators agreed that the greatest impact on students occurs when they hear several concerts a year over a period of successive years. A few mentioned that, ideally, there should be a 12-year concert cycle that would carry the student from grade one on through his high school years.

Views of students.—Among 260 junior and senior high school students in seven different cities, most had attended youth concerts for an average of 4 years. Nearly 90 percent reacted favorably to the concerts, while the rest expressed reservations or outright rejection. The following views are listed in order of frequency of response:

Enjoyed most:
- Variety of music played
- Music involving a soloist
- Classics
- Contemporary music
- "Seeing someone my own age perform"
- Broadway show tunes
- String numbers
- Vocalists as part of the program

Enjoyed least:
- Long pieces
- Slow, heavy music
- Very modern music
- Conductor talking down to the audience
- Certain solos

Programing requests:
- Well-rounded programs of traditional and contemporary music
- More familiar tunes with movement
- Shorter, lighter pieces
- More soloists
- More contemporary music
- Some jazz and rock
- No changes
- More explanation of music before it is played
- More show tunes
- A good narrator
- Instrument demonstrations
- More student participation

Some individual student comments were:

If teachers and conductors would stop knocking our music, we would find it easier to like theirs.

Leave the concerts much as they are now, but omit the solos unless they are performed by young people.

Parents make their kids go hear a bunch of guys play music that has no meaning for them.

The first time you hear music without being prepared, you lose the value and are sometimes bored.

Less classical music and more ultramodern music such as electronic music.

There should be one concert for junior high students and one for the elementary kids.

They say youth concerts are for kids, then they play all the stuff grownups like.

They are good entertainment if you enjoy that kind of music. I guess I do, sort of. They are also very educational.

I enjoy the more familiar music—Wagner, Mozart, Beethoven, and Gershwin.

Ethnic background of audience.—Educators working with black children in almost all of the 20 cities spoke of the difficulties in presenting programs for youngsters who have almost nothing in their backgrounds that enables them to relate to the sight (largely white) and sound of a symphony orchestra.

An elementary teacher in Providence put it this way: "Music might be suitable for the age group, but the same music is not applicable to all types of

children. Negroes have different cultures and appreciations."

Similarly, a music specialist in Cleveland observed: "I do not feel that the inner-city child attends enough concerts to achieve the goals of the programs. His concept of music and the music he hears at the concert hall are too far apart. Small ensembles brought directly into the schools, in addition to the regular concerts, may help."

In Detroit, a series of concerts was given in school buildings in the inner city by two 50-piece orchestras. They appeared to be of considerable value and cultural importance to the students. The general feeling was that students were responsive largely because the musicians had to come to "their school and, therefore, into their society."

The principal of a predominantly black elementary school in Pasadena commented: "I would like to see more Negro performers in the orchestra."

Teachers in many schools with large enrollments of black students advised planning programs of familiar music as a bridge to symphonic music. They urged the inclusion of rock and jazz groups, popular songs, and Broadway show tunes as a means of gradually introducing serious music.

Among a group of 29 junior high school choir students from a black area in Seattle, all had attended youth concerts from 1 to 7 years; and 15 had played a musical instrument. Ten expressed positive reactions to the concerts; 14 had some reservations about them, and five responded negatively. When asked what they enjoyed most about the concerts, eight preferred the variety of music played, three favored music with lots of percussion, two mentioned gay and lively compositions, and one spoke of seeing someone his own age perform. Four of the students specifically mentioned Stravinsky's *L'Histoire du Soldat* as being enjoyable. Suggestions for making youth concerts more interesting included having more jazz and small groups of instrumentalists, a greater variety of music, and programs that involved movement on stage along with the music.

Responses from teachers and students alike indicated that black students are more responsive to performing groups when they play in the schools—at least for the first few concerts. Responses also clearly indicated the need for special planning for these audiences.

Size of orchestra.—It would be ideal if full symphony orchestras could play at all youth concerts, but for a variety of reasons this is not feasible. Of the 717 youth concerts given in the 20 cities, about half presented the full complement of musicians.

In cities where musicians are engaged on a per service basis, the problem of assembling players during the school day often results in performances by orchestras of two-thirds or three-fourths the normal size. Adjustments in programing are made accordingly.

Conductors sometimes choose music already rehearsed and play it with the smaller group—a reasonably satisfactory solution for some compositions, but entirely unsatisfactory for others. The alternative of choosing music scored for the smaller group necessitates extra rehearsals and additional expense. Since there appears to be no ideal solution to the problem, each orchestra meets it with compromises, doing whatever it can to offer the best possible programs under the circumstances.

As mentioned previously, some of the larger city orchestras use the full orchestra for their major youth concerts and augment their schedules with smaller groups for concerts given in school buildings. Cincinnati, for example, presented 84 concerts by a chamber orchestra; Detroit, 48 concerts by a 50-piece orchestra; Cleveland, 10 concerts by a 30- to 35-piece orchestra. Special programing was required for these smaller units.

(See also appendix, for musicians in full orchestra and total concerts played.)

Concert themes.—Conductor opinion on the desirability of using central themes varied widely. Some rejected them as being contrived—placing programs in a straitjacket. Others embraced them as a practical device for knitting together certain diverse elements in music. All deplored inclusion of insignificant music in order to maintain a theme. Conductor consultants who analyzed the 1,200-odd works played by the 20 orchestras found few compositions (only about 1 percent) that they surmised had been included for this purpose.

One conductor stated that good basic programing for any concert incorporates compatibility of style which, he suggests, is an implied theme in itself. He pointed out that well-chosen themes permit great flexibility in selecting music and can indeed facilitate concert preparation.

Of the responses from music supervisors and administrators, 90 percent indicated that they considered the central theme idea to be effective. Some individuals indicated that the teaching time required to develop a theme adequately is not always available.

Some individual teachers stated that the theme concept was helpful in concert preparation. A teacher in Detroit, for example, expressed this view: "A definite subject should be presented in each program, whether it be the composer, the instrument, or the work itself. The subject should then be exemplified by many aids—visual, aesthetic, and aural. The concept should be fully developed and leave a definite impression on the audience. Then children can take the subject—say, the sonata—and use it as a tool to evaluate other compositions."

Presenting the Program

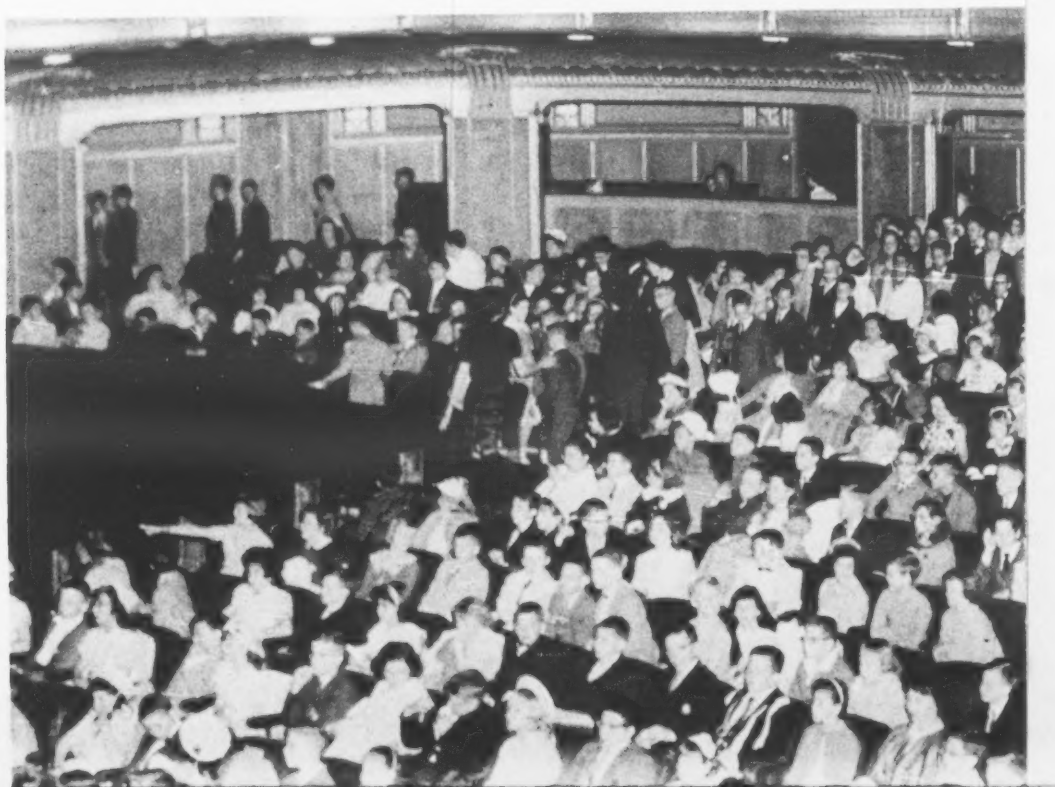
No matter how carefully a program may have been chosen, the quality of its presentation can well determine the quality of audience response.

The conductor's manner and remarks.—Nearly 900 teachers indicated that they consider the conductor's manner to have great influence on the success of youth concerts. His projection of enthusiasm, warmth, a strong personality, and his handling of the orchestra were mentioned as important factors in gaining the respect of student audiences and in maintaining control.

Verbal commentaries accompanied all concerts in the 20 cities and with only a few exceptions were delivered by the conductor. Teachers, for the most part, liked the commentaries; in fact, some 80 percent stated that more detailed explanations of the music and the performances would be welcome. A few teachers as well as students had words of criticism for conductors who act like disciplinarians, who talk down to audiences, and who "sell" music in the manner of a professional "emcee." There was also some mention that the commentaries were not clearly audible and that they could be better adapted to the age group attending.

The substance of the commentary depends not only on the age level of the audience but also on the kind of concert preparation the students have received. In Pittsburgh, for example, where the individual schools have varying practices regarding preparation, the commentary has to be fairly extensive. The conductor said, however, that he wished all students were so well prepared that there would be no necessity whatsoever for verbal comments. "The students should be coming to concerts to hear music," he said, "not speeches."

The musicians.—Orchestra musicians in almost every case made favorable impressions on teachers and students. Their



general deportment—tuning procedures, bowing, facial expression, page-turning, stage entrance and exit procedures—is especially important at youth concerts because students have been told to "see how it's done by professional musicians." If the musicians fail to set a good example, the teachers have some explaining to do after the concert.

Students like to have rapport with the musicians, and in a formal concert-hall setting this is usually difficult to achieve. As an antidote, the Rhode Island Philharmonic uses an appealing device. Members of the orchestra tune their instruments and warm up while walking up and down the aisles chatting with youngsters and showing them their instruments.

From all the responses from teachers and students, there was only one critical comment regarding the musicians: women in the orchestra ought to wear something besides black dresses.

The hall.—The size, acoustics, and general atmosphere of the hall have a bearing on the kind of music that can be performed effectively. The qualities of the hall can affect the length of the works selected, the dynamics, and even the tempi. The hall also has an effect on the verbal commentary, on audience participation, and upon soloists.

Ideally, conductors like to play for student audiences in concert halls ranging in size from 1,000 to 2,500 seats. One of the large city orchestras has withstood considerable pressure from various sources to move youth concerts from a 2,000-seat auditorium to a 10,000-seat arena in order to make concerts available to three times as many students. "It's better to do an effective piece of work for 2,000 students than an

ineffective piece of work for three times that many," said the conductor.

In 1968 the Evansville Philharmonic moved its youth concerts from a sports arena seating 9,500 (with a public address system never intended for music) to a new hall which accommodates only 2,000, even though this meant the orchestra had to find new financing for an additional number of concerts. A school administrator said: "Youth concerts in the arena are about as conducive to a serious musical experience as a string quartet performance in a cornfield."

For young audiences, visibility is as important as audibility. Everyone should be able to watch the conductor and the musicians.

Special attractions.—Little use was made of puppets, cartoonists, or films for concerts given during school hours. Conductors and music educators generally share the view of the manager of the Seattle Symphony: "Such devices detract from the music, and the concert becomes musical vaudeville."

Nevertheless, extramusical attractions have entertainment value and can stimulate voluntary ticket purchases—particularly by younger children and their parents. One orchestra manager says they are indispensable for youth audiences in his city where concerts are given on Saturdays.

Audience participation.—Audience participation has been incorporated into youth concert presentations at some time or another by most of the orchestras. It generally involves singing, hand-clapping to rhythms, or mass responses to questions asked by the conductor. Some conductors reported that such activities are awkward; 90 percent of the elementary grade teachers, however, indicated approval. Junior and senior high school teachers were less favorably disposed toward the practice.

Printed programs.—Opinions and practices varied regarding printed programs. In some cities they were strongly opposed as being a nuisance and noisy. Although printed programs had been used for some years in Salt Lake City, they are now omitted because, in the words of the conductor, "A child either reads or listens—not both."

Notwithstanding, printed programs can have value for pre- and postconcert study. They can stimulate ticket sales for the next concert (as in Pasadena) and they can be souvenirs with educational as well as sentimental value.

To balance some of the plus and minus factors, various procedures have evolved. In San Francisco, programs are given to students as they leave the concerts; in Sarasota, they are included as part of the preconcert materials; in some cities, large placards are mounted on stands giving the name of the composition and the composer.

Most teachers expressed preference for verbal comments over the use of printed programs.

Some Youth Concert Programs

The following programs represent a sampling of the music students have been hearing at youth concerts:

Programs for Preschool and Primary Grade Children:

Rossini	Overture to *The Barber of Seville*
Mozart	Eine kleine Nachtmusic, 1st movement (string instrument demonstration)
Boccherini	Concerto in B♭ Major for Cello and Orchestra, 1st movement
Beethoven	Symphony No. 1, 1st movement
Bizet	Farandole from *L'Arlesienne Suite, No. 2*

(Changes made for second and third grades: added 3d movement of Eine kleine Nachtmusic; substituted excerpts from Carmen Suite No. 2 (Bizet) for the Farandole.)

Offenbach	Overture to *Orpheus in the Underworld*
Gluck	Melodie for Violin and Orchestra (woodwind demonstration)
Barber	Capricorn Concerto, 3d movement
Brahms	Hungarian Dance, No. 5
Glière	Russian Sailor's Dance from *The Red Poppy*

(Changes made for second and third grades: added 2d movement of the Capricorn Concerto; Brahms, Hungarian Dance No. 3; Lehar, Waltz from *The Merry Widow.*)

Mozart	Overture to *The Marriage of Figaro*
Rogers	Fantasy for Horn, Tympany and Strings (brass demonstration)
Beethoven	Symphony No. 1, 4th movement
Schubert	Marche Militaire
Rimsky-Korsakov	Dance of the Buffoons from *The Snow Maiden*

(Changes made for second and third grades: added Strauss, Emperor Waltz.)

Programs for Elementary Grades:

Bizet	L'Arlesienne Suite, No. 2
Mozart	Symphony No. 39, 3d movement
Tchaikovsky	Waltz from *Serenade for Strings*
Kodaly	Excerpts from *Hary Janos Suite*
Grieg	Selections from *Peer Gynt*
Beethoven	Symphony No. 8, 1st or 2d movement

Vaughan Williams	Fantasia on Greensleeves
Hindemith	Symphonic Metamorphoses on a Theme by Weber
Mozart	Symphony No. 39, Minuet
Strauss	Emperor Waltz
Beethoven	Symphony No. 3, Funeral March

Battle Hymn of the Republic. (Audience sing.)

Kodaly	Intermezzo from *Hary Janos Suite*
Anderson	The Typewriter
Khachaturian	Sabre Dance
Ravel	Bolero
Mozart	Symphony No. 39, 1st movement
Schubert	Symphony No. 8, 1st movement
Strauss	Chit-Chat Polka
Sibelius	Finlandia

America the Beautiful. (Audience sing.)

Handel	Concerto Grosso, Opus 6, No. 12, last movement

Battle Hymn of the Republic. (Audience sing.)

Bizet	Prelude to *Carmen*
Vaughan Williams	Fantasia on Greensleeves
Brahms	Hungarian Dance No. 5
Ravel	Mother Goose Suite
Smetana	Dance of the Comedians from *The Bartered Bride*
Strauss	Voices of Spring Waltz
Sousa	Stars and Stripes Forever
Mozart	Overture to *The Magic Flute*
Bizet	Guard Mount and Gypsy Dance from *Carmen*
Verdi	Prelude to Act III, *La Traviata*
Rimsky-Korsakov	Introduction and Wedding March from *Le Coq d'Or*
Menotti	Suite from *Amahl and the Night Visitors:* Introduction, March, Shepherds Dance
Strauss, R.	Waltzes from *Der Rosenkavalier*
Wagner	Ride of the Valkyries from *Die Walkure*
Wagner	Overture to *Die Meistersinger*
Sibelius	Swan of Tuonela
Beethoven	Symphony No. 5, 1st movement
Handel	He Shall Feed His Flock from *The Messiah*

Rodgers-Bennett	Selections from *Carousel*
Nelson	This is the Orchestra
Mozart	Symphony No. 38, Finale
Bartok	Mikrokosmos, Nos. 2 and 5
Beethoven	Concerto No. 2 in B♭ Major for Piano, 1st movement
Strauss	Till Eulenspiegel's Merry Pranks
Beethoven	Overture to *Coriolanus*
Strauss	Perpetual Motion
Beethoven	Symphony No. 6, Scherzo (Thunderstorm)
Haydn	Concerto in D Major for Piano, 1st movement
Copland	El Salon Mexico
Bernstein	Overture to *Candide*
Beethoven	Overture to *Fidelio*
Mozart	Concerto No. 3 in G Major for Violin, 1st movement
Pergolesi	Concertino for Strings No. 4, Finale
Ives	Symphony No. 2, Finale
Shostakovich	Symphony No. 5, Scherzo, Finale
Strauss	Overture, *The Gypsy Baron*
Mozart	Symphony No. 36, 3d and 4th movements
Borodin	Nocturne for Strings
Tchaikovsky	Symphony No. 4, 3d movement
Mozart	Concerto No. 27 in B♭ Major for Piano, Finale
Ravel	Alborada del Gracioso
Toch	Circus Overture
Rimsky-Korsakov	March from *Le Coq d'Or*
Weber	Overture to *Oberon*
Haydn	Symphony No. 102, Finale
Brahms	Hungarian Dance No. 6
Grieg	Norwegian Dance No. 2
Falla	Spanish Dance No. 1 from *La Vida Brève*
Cimarosa	Concerto for Oboe and Strings 1st movement
Mendelssohn	Scherzo from *Midsummer Night's Dream*
Anderson	Irish Washerwoman
Tchaikovsky	Symphony No. 4, Finale
Thomas	Overture to *Mignon*
Mozart	Symphony No. 41, Finale
Stravinsky	Excerpts from *Petrouchka*
Strauss	Concerto No. 1 in E♭ Major for Horn
Dukas	Fanfare from *La Peri*

Berlioz	March to the Scaffold from *Symphonie Fantastique*
Haydn	Symphony No. 45, Finale

Programs for Junior High School Students:

Britten	Young Person's Guide to the Orchestra
Bach	Suite No. 4
Haydn	Symphony No. 101, 2d movement
Brahms	Symphony No. 1, 4th movement
Stravinsky	Symphony in Three Movements, 3d movement

Concert theme: Folk Music in Serious Music

Brahms	Academic Festival Overture
Tchaikovsky	Capriccio Italien
Vaughan Williams	Fantasia on Greensleeves
Enesco	Roumanian Rhapsody No. 1
Copland	Appalachian Spring
Rimsky-Korsakov	Capriccio Espagnol

Concert theme: Music of the Theater

Rossini	Overture, Recitative, Trio from *The Barber of Seville*
Tchaikovsky	Excerpts from *Swan Lake*
Steiner	Tara's Theme from *Gone With the Wind*
Gold	Theme from *Exodus*
Rodgers-Bennett	Selections from *The Sound of Music*

Concert theme: American Music

Bernstein	Overture to *Candide*
Griffes	Poem for Flute and Orchestra
Barber	Overture to *School for Scandal*
Ives	Unanswered Question
Sessions	Black Maskers Ballet, 1st movement
Gershwin	Rhapsody in Blue
Gould	American Salute

Programs for Junior and Senior High School Students:

Concert theme: 20th Century: New Directions in Music

Stravinsky	Tableau Four from *Petrouchka*
Shostakovich	Symphony No. 5, Finale
Webern	Symphony No. 21, 1st movement

Schuller	Four Pieces from Seven Studies on Themes of Paul Klee: Little Blue Devil, Twittering Machine, Arab Village, An Ominous Moment
Bartok	Concerto for Orchestra: Play of the Couples, Interrupted Serenade, Finale
Reznicek	Overture to *Donna Diana*
Bernstein	Overture to *West Side Story*
Mozart	Symphony No. 35, Finale
Falla	Ritual Fire Dance from *El Amor Brujo*
Jacob	Concerto for Trombone and Orchestra, 1st movement
Rimsky-Korsakov	Scene and Fandango from *Capriccio Espagnol*

Programs for Senior High School Students:

Brahms	Tragic Overture
Mendelssohn	Excerpts from *Midsummer Night's Dream*
Shostakovich	Symphony No. 1, 1st movement

(Solo work to be announced at the concert.)

Kabalevsky	Overture and Introduction from *Colas Breugnon*
Moussorgsky-Ravel	Excerpts from *Pictures at an Exhibition*
Prokofieff	Symphony No. 5, 2d movement
Wagner	(Selection to be announced at the concert)
Arnell	Sonata for Chamber Orchestra
Bach	Suite No. 2 in B Minor: Gavotte, Sarabande, Badinerie
Grieg	"Heart Wounds" from *Two Elegiac Melodies*
Falla	Spanish Dance No. 1 from *La Vida Brève*
Mourant	Nocturne
Loewe	Selections from *My Fair Lady*
Beethoven	Overture to *Prometheus*
Lully-Mottl	Suite
Grieg	Incidental Music from *Peer Gynt*
Bales	National Gallery Suite No. 3
Mozart	Overture to *The Marriage of Figaro*
Beethoven	Symphony No. 5, 1st movement
Barber	Essay No. 1 for Orchestra
Bartok	Hungarian Peasant Songs
Tchaikovsky	Symphony No. 5, Finale

Creston	Dance Overture
Mozart	Symphony No. 41, 1st movment
Bach	Suite No. 3 in D Major, 2d movement
Ives	Variations on America
Brahms	Symphony No. 2, Finale

Programs for Combinations of Elementary and Secondary Grade Students:

Concert theme: Music of the Symphony

Dvorak	Symphony No. 5

Concert theme: Music of the Opera

Beethoven	Overture to *Fidelio*
Puccini	Che Gelida Manina from *La Bohème*
Verdi	Prelude to *La Traviata*
Verdi	Hymn and Triumphal March from *Aida*

Concert theme: Music in the U.S.A.

Barber	Adagio for Strings
Gould	Pavane from *Latin American Symphonette No. 2*
Copland	Billy the Kid

Concert theme: Music for Violin Solo and Choir

Mozart	Concerto No. 4 in D Major for Violin, 1st movement
Schubert	Kyrie, Gloria, Credo from the *Mass in G*
Meyerbeer	Coronation March from *The Prophet*
Mendelssohn	Symphony No. 3, 1st movement
Smetana	Comedians Gallop from *The Bartered Bride*
Weber	Invitation to the Dance
Rodgers-Bennett	Selections from *The Sound of Music*
Handel	Concerto in B♭ Major for Harpsichord
Tchaikovsky	Symphony No. 6, March

Programs Presented on Weekends for Any Student Wishing to Attend:

Concert Theme: The Composer as a Youth

Glinka	Overture to *Russlan and Ludmilla*
Mozart	Minuet, K.1
Mozart	Symphony No. 1
Mendelssohn	Overture to *Midsummer Night's Dream*
Bizet	Allegro from *Symphony in C*

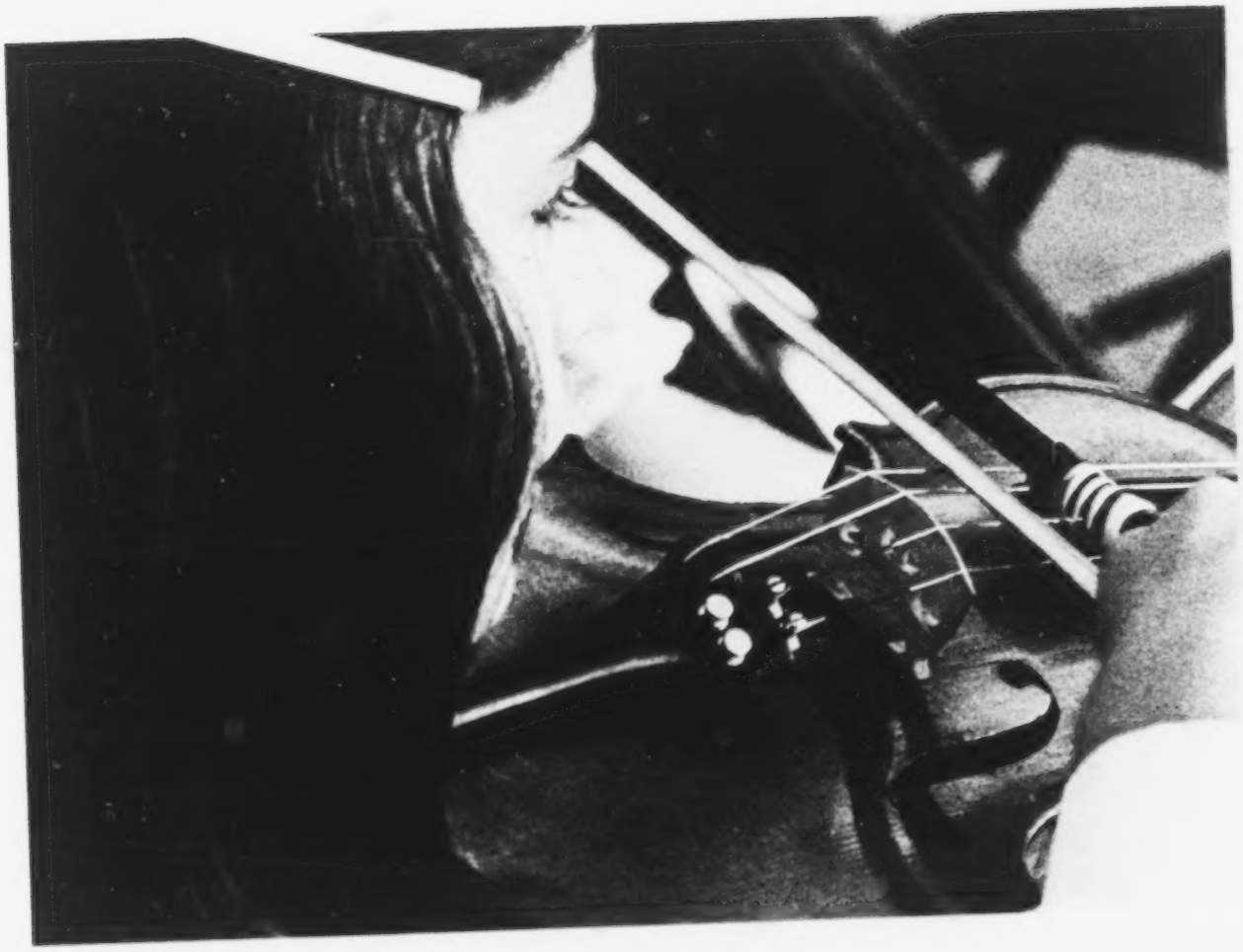
Suolahti	Sinfonia Piccola
Sibelius	Finlandia
Humperdinck	Hansel and Gretel (entire opera)
Mozart	Overture to *Don Giovanni*
Stravinsky	Suite from *The Firebird*
Prokofieff	Classical Symphony
Saint-Saens	Bacchanale from *Samson and Delilah* (featuring the Nelle Fisher Ballet Company)
Rossini	Overture to *La Scala di Seta*
Porter	Twelve Songs for Helen and One for Bill
Mendelssohn	Symphony No. 5, 2d and 3d movements
Schreiner	Worried Drummer
Rimsky-Korsakov	Capriccio Espagnol
Shostakovich	Madeline
Dukas	The Sorcerer's Apprentice (featuring the Detroit Severo Ballet Company)

Concert theme: Opera

Prokofieff	March from *The Love for Three Oranges*
Mozart	First scene, *The Marriage of Figaro*
Mozart	That Music Enchanting from *The Magic Flute* (audience sing)
Berezowsky	Barbar the Elephant (children's opera, performed by the New Haven Opera Society)
Gould	American Salute
Bach-Caillet	Little Fugue in G Minor
Hovhannes	Fugue from *Mysterious Mountain*
Mozart	Concerto No. 12 in A Major for Piano
Schumann	Concerto in A Minor for Piano
Prokofieff	Peter and the Wolf

Theme for entire series: "Music and Magic"

Weber	Overture to *Oberon*
Gluck	Dance of the Blessed Spirits and Dance of the Furies from *Orpheus and Eurydice*
Tchaikovsky	Dance of the Sugar Plum Fairy from *The Nutcracker*
Berlioz	Minuet of the Sprites from *The Damnation of Faust*
Mendelssohn	Excerpts from *Midsummer Night's Dream*



Concert theme: Gods, Goddesses, and Enchanted Things

Schubert	Overture to *The Magic Harp*
Cowen	March of the Giants
Wagner	Ride of the Walkyries from *Die Walküre*
Rossini-Respighi	The Fantastic Toyshop (featuring the Camellia City Ballet Company)

Concert theme: Music and the Dance

Orff	Excerpts from *Carmina Burana*
Beethoven	Symphony No. 3, Finale
Mozart	Symphony No. 40, 1st and 4th movements

Demonstration of Improvisation

Dvorak	Symphony No. 5, 2d movement

(Demonstration of walking bass)

Gershwin	An American in Paris

Concert theme: Melody

Handel	Largo: from *Serse*
Bach	Jesu, Joy of Man's Desiring

Brahms	Symphony No. 3, 3d movement
Bizet	Intermezzo and Farandola from *L'Arlesienne Suite*
Mascagni	Intermezzo from *Cavalleria Rusticana*
Wolfe-Ferrari	Intermezzo from *The Jewels of the Madonna*
Robertson	Pastorale from *The Book of Mormon*
Bernstein	Candide

Concert theme: Form

Handel-Harty	Finale from *Water Music*
Bach-Caillet	Little Fugue in G Minor
Haydn	Symphony No. 104, Minuet
McBride	Pumpkin Eater's Little Fugue
Britten	Young Person's Guide to the Orchestra

Concert theme: Composers

Smetana	Overture to *The Bartered Bride*
Delibes	Pizzicato Polka from *Sylvia*
Gershwin	An American in Paris
Gershwin	Rhapsody in Blue
Tchaikovsky	1812 Overture

VII-Concert Preparation and Followup

"I can see it in their faces! The prepared students are alert and glad to participate. When students have had preconcert study, the conductor can hold their interest and maintain a high level of performance."

This view was expressed by the youth concert conductor of the Baltimore Symphony. Three other conductors agreed that concert preparation was "absolutely essential," and six considered it to be "valuable." One conductor preferred having students prepared for two or three pieces, but be given no advance information about the remainder of the program. Two conductors thought concert preparation made little difference, and two were strongly opposed to it on the grounds that it makes a spontaneous, emotional response impossible. Another conductor said that the value of advance study depends entirely on who handles it and how it is done. He prefers no preparation at all to that offered by persons not professionally trained in music.

Although conductors expressed varying views on the value of concert preparation, educators were almost unanimous in favoring it: 715 of 739 music specialists stated that students should learn something about the music to be played prior to the concerts, and 30 of 34 administrators agreed. Increased enjoyment and understanding of music were mentioned most often as the immediate goals of concert programs.

Study Guides

Financing and producing.— Study guides or some form of organized study materials for use in preparing students for concert attendance were produced in all but three of the 20 cities (New Haven, Sacramento, and Spokane). As shown in the following list, some of these were prepared by the orchestra; others, by the schools.

Prepared by the orchestra in:	Prepared by the school in:
Chattanooga	Baltimore
Cincinnati	Cincinnati
Cleveland	Cleveland (for ESEA-funded concerts)
Columbus	Detroit
Evansville	Hartford
New Orleans	Salt Lake City

Pasadena (Youth Music Council)
Pittsburgh
Providence (Children's Concert Committee)
San Francisco
Seattle
Sarasota
Seattle (for ESEA-funded concerts)
Winston-Salem

Various plans were used to produce these study guides. In Cincinnati, and for some of the concerts in Seattle, the orchestra financed the materials but engaged school personnel to do the planning and writing. For several years, a musicologist prepared the guides for the Pittsburgh Symphony Youth concerts, but in 1967–68 they were written by public school personnel. Conductors developed the guides in Chattanooga, Evansville, and for some of the Seattle concerts, while other orchestra staff members prepared or supervised their preparation in Cleveland, New Orleans, and Providence. The San Francisco Symphony engaged a college faculty member to work closely with the orchestra in preparing materials.

Quality and content.—The quality of the preparatory materials examined ranged from hastily prepared mimeographed sheets containing inaccurate data to comprehensive, handsome booklets costing as much as $1,500 to produce.

An inventory of the subject matter covered in the study guides included the following:

General content

	Number of guides in which item was included
Source reference materials for teachers	9
List of recordings	7
Information on orchestra	6
Source reference materials for students	5
Information on conductor	4
Orchestra seating chart	4
Concert manners information	4
List of films and filmstrips	3
Concert evaluation materials	3
Reference to materials in museums, etc.	1

Contents relating to the music

Composers	13
Stories	13
Musical examples	12
"What to listen for"	11
Glossary of terms	11
Style, form, period, etc.	9
Analysis	6
Pronunciation	5

The music education members of the study staff made both general and specific observations about the content of the study guides:

Information on orchestral instruments was included in many study guides, although there is a wealth of material on the subject readily available to teachers in the schools.

Lists of recordings, visual aids, and reference books were included in study guides in nine cities. Recordings listed in the Baltimore, Detroit, Seattle, and Cincinnati guides related directly to current programs, whereas others used general lists. The listing of compositions and recordings relating to the music scheduled for a specific concert was most desirable. These lists gave teachers an added resource and were especially helpful when recordings of specific compositions to be performed were not available. Reference to several different recordings (interpretations) of the same work were reported useful for work with advanced students.

The Detroit and San Francisco guides were the only ones giving fairly complete lists of recommended films and filmstrips. Concert evaluation devices were included in only three guides, the most extensive being used in connection with the Seattle *Enrichment Through Music* concerts.

In a few cities, short résumés of contemporary numbers or overtures, with comments on each composition, were included in the study guides, Baltimore and Cleveland in particular. The development of short expositions on general musical topics that relate, perhaps, to a concert theme or to the form and style of a composition are useful teaching aids.

Musical examples were generally written as single lines of music, although several guides offered piano reductions of appropriate sections—a useful tool for music specialists. It was difficult for the study staff to understand why musical examples were not included in all study guides. Although their inclusion requires additional work and sometimes

expense, some felt that it was futile to try to analyze a piece of music intelligently without the examples.

In spite of the importance generally attributed to an understanding of musical form, only Cincinnati, Cleveland, Seattle, and Spokane examined the subject in their study materials.

There were more frequent references to temporal than to tonal aspects of music, usually in terms of the rhythmic characteristics of a composition. The composer's creation of a mood was referred to in terms of major or minor tonality, the registers in which the instruments played, and the various orchestration devices used.

For instrument recognition, the usual approach was to identify the appearance of a theme with a specific instrument or group of instruments. Various instrumental playing techniques, pizzicato, for example, were mentioned.

Nearly all study materials provided background about the composer. Extensive use was made of anecdotal materials, sometimes leaving little space to discuss the music and information directly related to it.

Stories attached to descriptive music were used frequently. Stories and biographical information about the circumstances under which a composition was written, performed, or received were included in some of the guides.

Glossaries of terms were used frequently; aids in pronunciation were included in only a few instances.

Presentations ranged from a lively, chatty style to a straight musicological approach. Combinations of student-oriented narrative and teacher-oriented data were noted in the Cincinnati materials, thus providing uniformity in teaching method and content, while permitting the teacher freedom to present other materials.

The line of demarcation between guides prepared for use by music specialists and those for use by classroom teachers was not always clear. Study guides using musical examples, for instance, can be used effectively only if the teacher reads music, which the classroom teacher often cannot do. The Seattle materials used in connection with the federally funded concerts were based on the assumption that classroom teachers had little musical training or experience. A realistic and effective approach was accordingly developed, using tapes, commentary, and teaching guides.

Most of the preparatory materials examined were for teacher use. In only six of the cities were materials prepared for and distributed to students. In Sarasota, program notes were written for elementary school children, and there were drawings to point up special concert features. In Seattle, four-page program notes included

a brief narrative for each composition and a few principal themes. Student materials in Salt Lake City included general information about music, the instruments of the orchestra (including pictures), the orchestra seating chart, information on leading composers, and a glossary of musical terms.

In at least two of the cities, the cost of student materials was underwritten by business firms.

Guides that used a concise approach—those with "instant" teaching devices—were considered more helpful to the busy teacher than comprehensive documents. However, in the cities where youth concert programing was based on multiyear cycles, resource manuals of greater scope could be developed.

Some highlights of representative guides.—The following highlights from teaching guides are representative of the variety of approaches in use:

Baltimore's 1965–66 materials were prepared primarily for use by music specialists and included theme charts, tapes of concert compositions, piano reductions of principal thematic material, lists of references, and suggested activities. The 1966–67 materials were focused more upon use by elementary classroom teachers and were highly realistic and practical for this purpose.

In *Chattanooga*, the teacher's television guide for grades four through six incorporated concert preparation with general music lessons in carefully planned sequences.

Cincinnati's study guide for the "Fun in Music" Young People's concerts included a number of teaching suggestions written by an elementary classroom music specialist.

From *Cleveland*, the writing style was of special interest. Materials were particularly valuable to the skilled music specialist undertaking comprehensive preparation of students.

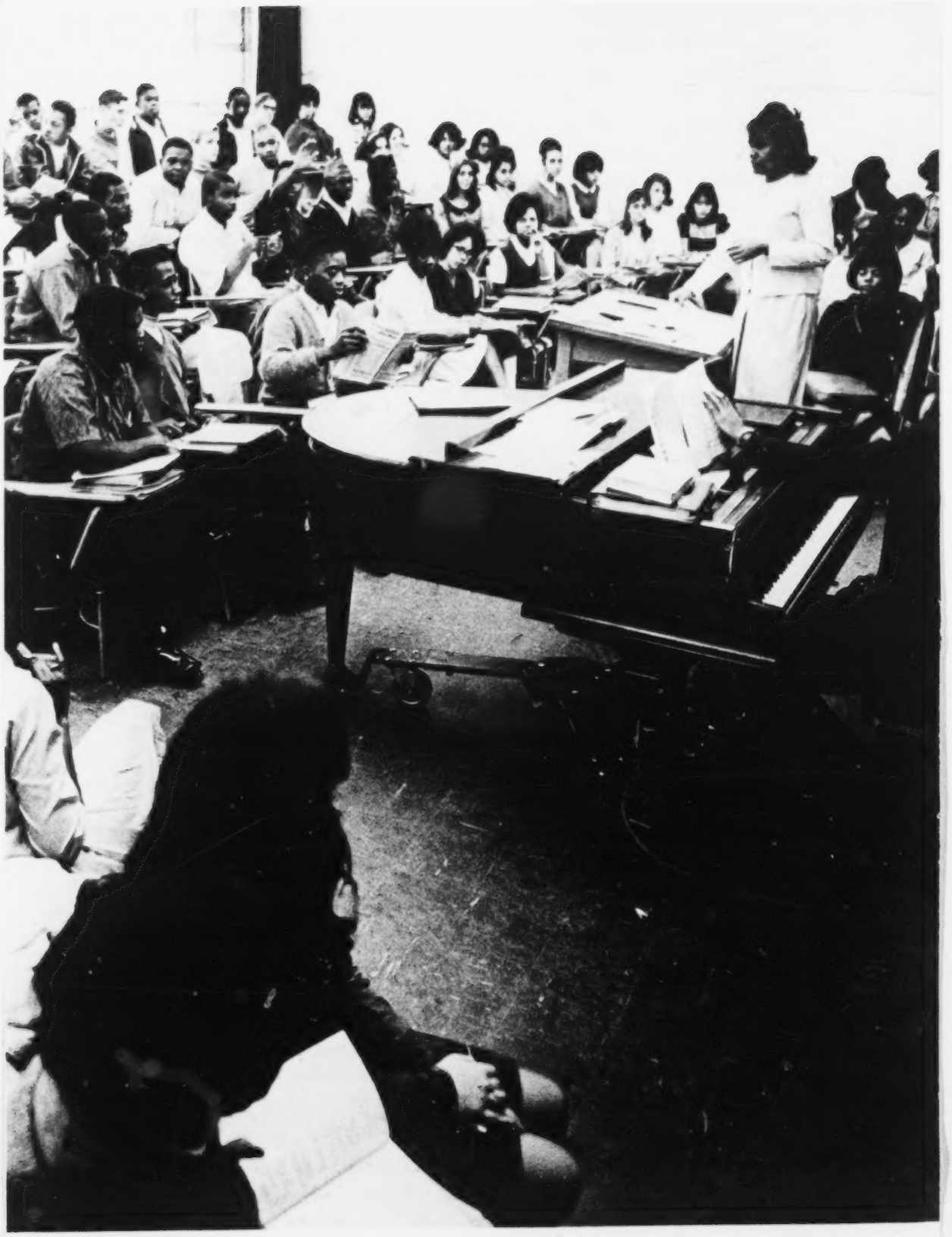
Detroit's well organized and attractive guide had separate sections for composer biographies, materials available at the Children's Museum, and lists of recordings, films, and filmstrips.

New Orleans used a unique approach, describing the orchestra in terms of kinds of instrument cases carried and steps leading to the beginning of a concert.

Providence used a short explanation of the demonstration-narration aspect of the concert, a useful device for leading students into a discussion of playing techniques.

Sarasota's special section on concert evaluation provided for student feedback on what had been seen and heard at the concert. Another section on "Getting Ready for the Concert" was also of special interest.

Spokane did not use guides in 1966–67, but in previous years included examples of form in



music and suggested listening experiences.

Minimum standards for teachers' guides.—The music education members of the study staff recommend that effective teachers' study guides should contain the following:

Program listings with timing for each composition.

General notes on the types of music to be heard, suitably written for the teacher to read aloud to students.

Analysis of the music, with musical examples on charts or transparencies, in sufficient depth to inform and interest but not confuse the student; material to be related directly to the general music goals for specific grade levels.

Specific suggestions for guided listening to be provided; technical terms to be explained.

Lists of reference materials available to teachers and students. Lists of community resources available for preparation enrichment, such as art objects, library and museum materials, and audiovisual aids.

Suggestions for followup activities, including tests, discussions, and rehearing of the concert music or related compositions. Language arts assignments in connection with youth concerts could be introduced here.

Evaluation sheets to summarize student and teacher reactions and teacher comments on predetermined items.

Whenever possible, concert arrangement details should be presented in memorandums separate from the teacher study guides.

Minimum standards for student guides.—The minimum content recommended for any student study guides should include:

Program listings.

History of the orchestra that will perform the concerts, to be included at least once a year.

Biographical information on conductors and soloists, to be included at least once a year.

Discussion of music, with musical examples, listing of things to listen for, and an outline of materials to be covered by the teacher.

Composer biographies, possibly included as a separate section.

Suggested reading materials, supplementary listening suggestions, and projects for extra credit.

Evaluation forms for student reaction to the music and the performance.

Suggested supplementary devices.—Study guide activities may be supplemented by using:

Worksheets and workbooks covering material suggested in the student study guides.

Musical examples, pictures, and

diagrams for use with overhead projectors.

Compositions that are reduced to one-line scores, helpful for students who have knowledge of notation and are experienced listeners.

Youth concert material that is included in the everyday flow of general music instruction.

Instrumental specialists and their students in the preparatory process.

It is further suggested that preconcert study materials be developed under the supervision of the director of music education who may delegate the preparation to a master teacher or youth concert coordinator.

Distribution.—Study guides, no matter how well written, are useful only when distributed well in advance to all teachers having responsibility for preparing students for concerts.

Although 90 percent of the elementary classroom music specialists reported that they received the materials regularly, some said that they arrived so near the concert date that they could not make sufficient use of them. Conversely, a few teachers reported that they arrived so far in advance of the concert that they were filed away and forgotten.

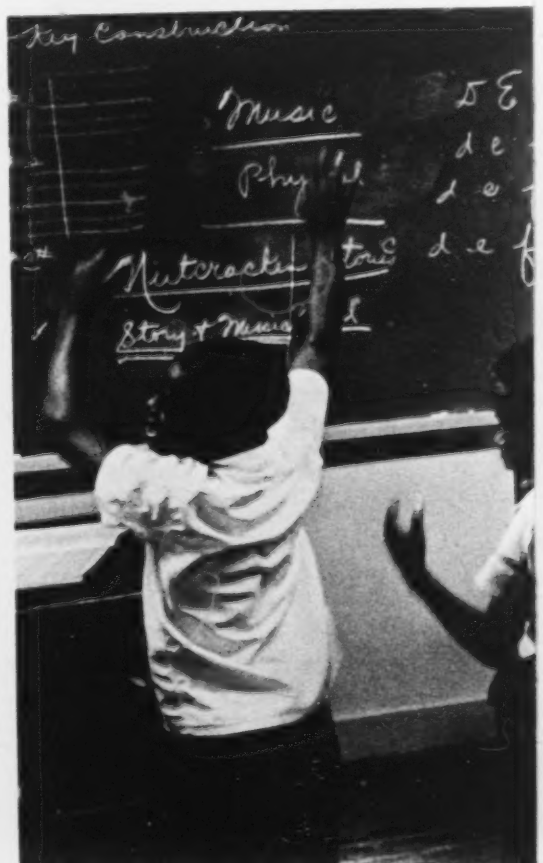
Among secondary vocal teachers, only 65 percent reported receiving study guides.

In one city it was apparently the practice to distribute only one study guide to a school. As a result, concert preparation was necessarily left to the initiative of individual teachers.

Recordings and Other Supplementary Materials

In line with a view expressed by many of her colleagues, a classroom teacher in Salt Lake City said: "Music chosen for the concerts should be of records we have in the schools so they can be played in advance of the programs; or else each school should be given a tape of the entire program two or three weeks in advance. All of the descriptive material in the world is useless without the music."

The music education members of the study staff agree that concert programs and study materials should be correlated as



much as possible with recordings, tapes, and classroom music series. *Keyboard Junior*, Bowmar materials, and *Adventures in Music* were among the items cited.

Of 756 teachers queried, only 68 percent gave a "good" or "excellent" rating on the availability of suggested supplementary materials; 18 percent indicated "fair," and 14 percent, "poor." The latter two groups expressed concern over the lack of films, filmstrips, books, and undamaged recordings.

When school budgets do not permit the purchase of needed recordings, parent teacher groups, symphony women's associations, Junior Leagues, or business firms may be willing to supply them—if not as gifts, possibly on a loan basis.

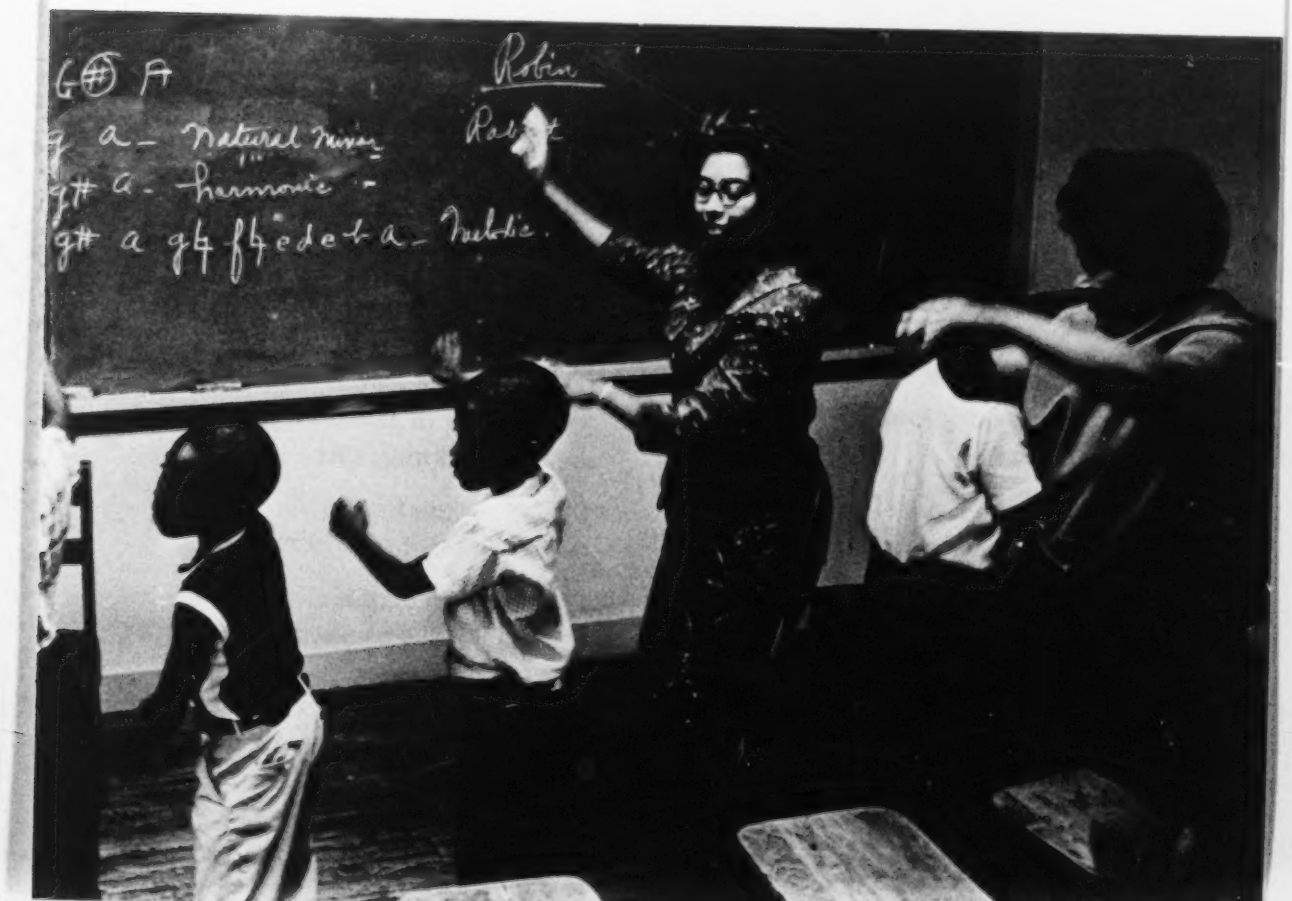
In cities where a multicycle plan is in operation, such as Cleveland, school systems can make large purchases of recordings at one time knowing that they can be used over and over again. In 1965–66, the Cleveland school system spent over $2,000 for records distributed to individual schools.

Methods and Materials Devised by Teachers

Roughly 40 percent of the teachers queried reported that they personally developed methods and materials for use in concert preparation. Here are some of the reported examples:

> We write musical themes on cards, scramble them, and the students learn to put them in the proper order. (Elementary classroom music specialist)

> Bodily movements help the child feel the flow of the music.



Singing and using rhythm instruments for theme recognition help.

Dramatization, whenever it can be applied, and recognition games create additional interest and enthusiasm. (Elementary classroom music specialist)

Sometimes, if a melody is prominent, it is copied and the children are urged to play it on bells. After seeing a filmstrip on the various instruments, children demonstrate on their own instruments. (Sixth grade teacher)

Each child uses an atlas to locate the countries included on the program. The children enjoy discussing the types of music and the history of the countries in relation to ours. (Fourth grade teacher in a low income area)

I do not go over the music to be heard, because this only dulls the experience of hearing it. Rather, we teach students how to listen. The conductor's program notes, given before the pieces are played, are adequate. (High school vocal teacher)

Themes shown on flannel board or blackboard are played by students on bell sets or the piano. (Elementary classroom music specialist)

I make tapes of passages of recordings which, in their entirety, would be too long or beyond the attention span of elementary children. (Elementary classroom music specialist)

We make up programs similar to TV lessons and review the lives of composers. This helps the children understand how and/or why the composer wrote the composition and the type of person he is. (Fourth and fifth grade teachers)

Other approaches which individual teachers considered effective included:

A daily 15-minute listening period for instrument and theme recognition.

Concert programs developed by students, with a discussion of the lives of composers.

High school orchestra performances of music to be heard on a forthcoming youth concert program.

Charts of orchestra seating plans using pipecleaner figures to represent musicians.

Exhibits on bulletin boards and display cases.

Still other teachers suggested:

Correlating television materials with youth concert study guides.

Using worksheets and workbooks, the latter to be used from year to year. Worksheets can be completed as children listen.

Making use of materials from art galleries and museums.

Providing teachers with scores to use in concert preparation.

Giving teachers time away from class to do needed research on concert programs.

Encouraging informal discussion between students and musicians.

Centering required inservice (teacher) activities around concert preparation.

Who Should Receive Concert Preparation?

Concert preparation practices varied not only from city to city but from school to school within the same city. In Cincinnati, for example, one music specialist noted: "I take the entire third grade to the first concert, the fifth grade to the second, and the sixth grade to the last one." Another elementary music specialist in the same city said: "Only a small percentage of the children in each class are able to attend. There should be a special series of classes prior to the concert, only for those children who are going to the concert."

Personal involvement is the critical element in the listening experience and far greater in a live performance than in a broadcast. If preparation is structured so that the live performance is the culmination of the learning experience, with the structure collapsing without it, then it is difficult to justify preparing all students when only some can attend the concert. However, preparation of all students is justified if the concert is treated as one experience among others in the curriculum, especially if students have the opportunity to hear the concert on radio or television, if not in person.

The Use of Radio and Television

Many teachers expressed the desire to use more educational radio and television in preparing students for youth concerts. Over and over again they referred to the Leonard Bernstein New York Philharmonic Young People's Concerts as the ideal format toward which to work. There are books, recordings, and films based on these concerts that are now available for school use.

The study staff also suggest that orchestras and schools use more radio and TV (live or delayed) not only to prepare for but also to supplement live concert attendance. Within time and money limitations, particularly for television, some cities have found ways to use local broadcast media in connection with youth concerts as the following examples show.

Baltimore: The school music television series, *Accent on Music*, presented on a local station, included taped interviews with composers whose music was played on one of the youth concert programs. Over a 2-month period, the series also featured children and teachers as performers. In previous years, some concerts were broadcast over radio. Thematic charts, transparencies for use with overhead projectors, recordings, and concert tapes were also used in the classrooms.

Chattanooga: Television music lessons presented every Wednesday morning were sometimes used

for concert preparation. Classroom teachers were expected to listen with the students and supplement the work introduced by the program. The TV teacher played recordings of some concert pieces to be performed, told something about the composer and the compositions, featured instrument demonstrations by high school students, and taught songs the children were to sing at the concert.

Cleveland: Although radio and TV were not regularly used for concert preparation, videotapes of daytime youth concerts were presented over educational TV during evening hours. Educational radio was used in conjunction with preparing students for opera performances; and sometimes hard-to-obtain recordings were played.

Columbus: A Young People's Concert at Sherwood Junior High School was aired on prime time over a commercial TV station as a sponsored program.

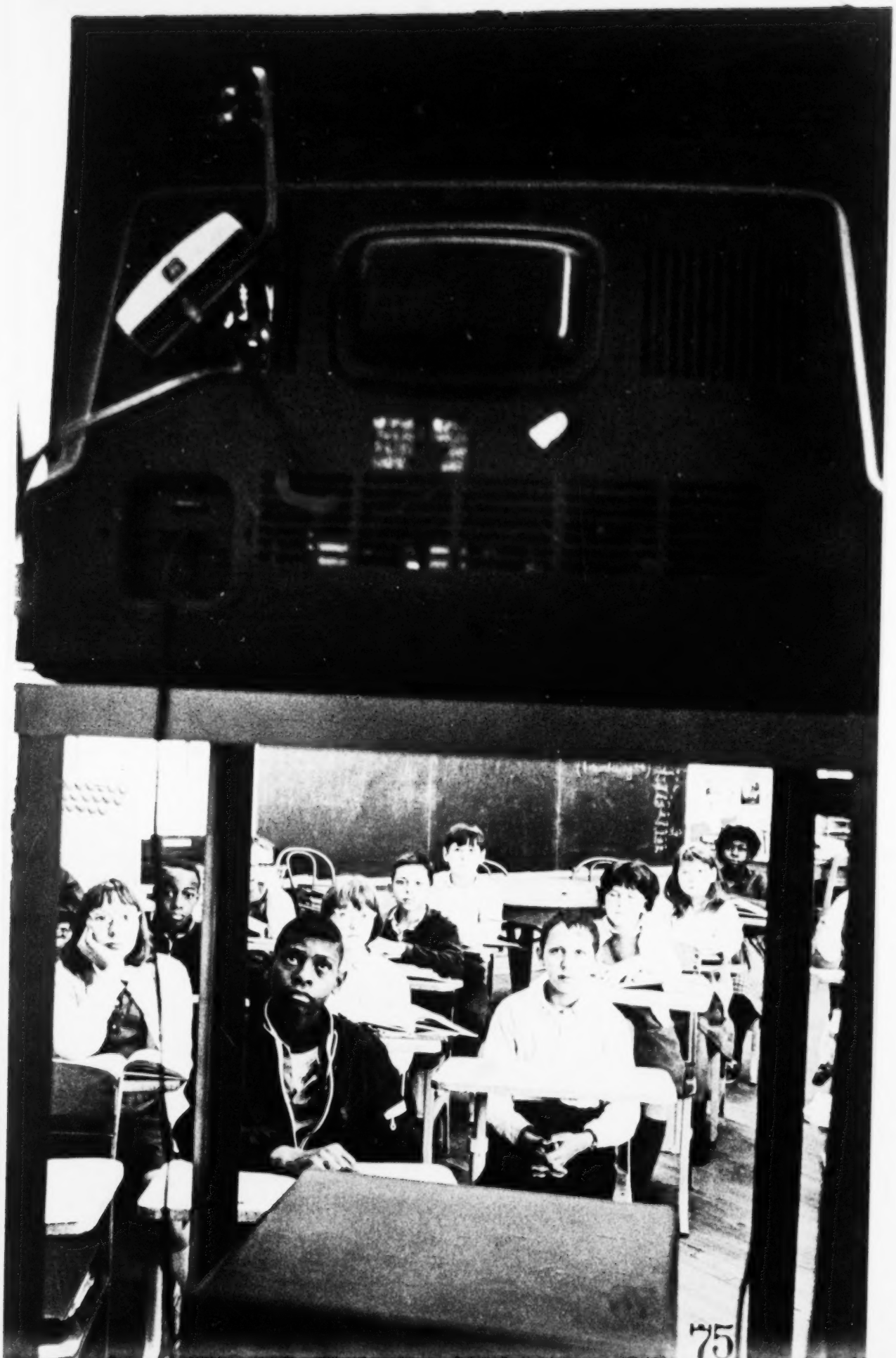
Detroit: Although a number of music programs were presented on a local channel, none were concerned specifically with youth concerts. However, radio was used for rebroadcasting the school concerts sponsored by the board of education. The programs were presented for the entire school system during school hours on the day following the concerts and again at 8:15 on Friday nights following the concerts.

Evansville: The school-owned radio station broadcast some of the concert music the day before the concert, plus one 15-minute orientation broadcast prepared by the conductor. In 1966, for the second year, a videotape of the concerts was later played over a commercial channel during evening hours.

Hartford: All youth concerts were broadcast live over a local commercial station and through the public address system of the high school where the concert was given. The best performance of each pair of concerts was rebroadcast the following Friday evening, thus enabling students to hear all eight programs presented during the year. The radio station gave a copy of the tape to the school audiovisual department.

New Orleans: The orchestra maintained radio facilities for broadcasting youth concerts live from the concert hall over the Louisiana Youth Concert Network. A series of televised lessons selected from *Music for Children* and distributed by the National Educational Television and Radio Center was used on educational TV to introduce orchestral and keyboard instruments, and to explain elements of musical composition. Each lesson was previewed by teachers several weeks before the viewing at the school.

Pasadena: For 7 or 8 years educational radio has been used for concert preparation, the director of music education narrating the



broadcasts and preparing teacher study guides.

Pittsburgh: The Pittsburgh school board made a grant to the educational TV station for a variety of educational programs, including a series of five lessons designed to prepare students for Young People's Concerts. A 20-minute televised lesson was presented approximately 1 week before each of the five different concerts. The television teacher, who was also a supervisor of instrumental music in the schools, prepared a brief guide for teachers which was distributed throughout the school system by the school music department. Although students from grades four through seven attended the concerts, the TV lessons were focused on the fifth-grade level. Using approaches not generally available to classroom teachers, the lessons were planned to supplement the conductor's comments during the concert. Flash lettering was used at the bottom of the screen, and time was provided for student responses to TV questions. The station program director reported that each 20-minute lesson required 20 hours of preparation time on the part of the TV teacher, plus 6 hours of on-set rehearsal time.

Salt Lake City: Preconcert study was supplemented by a television program shown after school hours. Occasional use was also made of radio.

San Francisco: Preparation of students for opera performances has been done via television.

As the programs in Baltimore, Columbus, Evansville, and Hartford suggest, commercial stations as well as educational stations are willing to cooperate with orchestras and school music departments. Initiative and joint effort can result in broadcasts that can greatly expand the opportunities for young people to hear good music.

Programs of an instructional nature are usually limited to educational stations which, while growing in number, are not yet available in all areas. At the time of the study, there were educational radio stations in 10 of the cities; educational television stations in 12.

The TV teacher in Chattanooga gave some tips that should be helpful in planning preconcert instruction via television:

The TV teacher should have broad classroom teaching experience and try new ideas in the classroom before attempting them on television.

Concert programs should be available to the TV teacher at least 5 months before the actual performance in order to allow time to clear copyrighted materials and to prepare visual aids and study guides.

If the cost can be met, groups of musicians should be invited to appear on the program.

School drama groups can present

skits about composers, showing costumes, scenery, and circumstances of the composer's life and times.

How Much Preparation Is Enough?

The quantity as well as the quality of concert preparation is an important consideration. While students are responsive to music they know something about, they can be bored at a concert if they have had too much exposure to the music beforehand. Timing is a factor. According to some music educators, intensive study just prior to a concert does not allow for adequate absorption of the basic content of the music; furthermore, it can detract from the spontaneous enjoyment of the live performance. They recommend that listening to records and analyzing thematic material be spread out during the year and reintroduced at various grade levels.

The policy in some cities is to prepare students for one or two works, and offer no advance study for the remainder of the program. In Baltimore, a "surprise composition" is generally included to give students the chance to listen in light of their own musical and aesthetic backgrounds.

The Roles of the Classroom Teacher and the Music Specialist

If student interest in symphonic music is to be aroused and if young people are to learn to appreciate and understand music literature and performance, it is essential that their teachers have greater opportunity to attend concerts and be briefed on how to use various available teaching materials.

In most schools a music specialist was in charge of preconcert and followup study. However, 55 percent of the elementary classroom teachers indicated that they assisted in concert preparation. In some instances, they did most of the concert orientation and preparation. In any event, it is the classroom teacher who has the continuous daily contact with students and who has the greatest opportunity to influence their ideas and opinions. Also, when concert tickets are sold through schools, it is often the classroom teacher who handles the chore.

Responses from these teachers about their musical backgrounds reveal that few had the kind of training and experience required for effective teaching of orchestral repertoire. Some of them had only limited experience in attending symphony concerts. Responses from vocal music specialists also indicated some limitations in handling youth concert preparation.

The first step is the establishment of a good relationship between the orchestra's conductor and the school system's director of music education. They recommend that, wherever possible, the conductor and, on occasion, leading members of the orchestra hold briefing sessions for music specialists and teachers.

Under optimum circumstances, music specialists would receive intensive briefing on the music to be performed, followed by a discussion of what to teach and how to approach the music at various age levels. Appropriate visual aids would be previewed. Full scores would be made available whenever possible. Music to be played by student ensembles as part of the preconcert study would be discussed.

Music specialists in the building would brief general classroom teachers responsible for concert preparation. Particular emphasis would be placed on the use of musical examples and the musical content of the concert program.

Educational radio and television could be used to provide further background for classroom and vocal teachers. Recordings of broadcasts and TV films covering various aspects of music could be heard and viewed by teachers on a voluntary basis prior to a concert and throughout the year. A master teacher might conduct televised inservice preparation sessions.

Concert Followup and Evaluation

An elementary music specialist in Cleveland remarked that followup activities were generally more productive than preparation. "Interest is stimulated, and reports and deeper listening are eagerly done."

In Cleveland, however, as in most of the 20 cities, postconcert activities were undertaken on individual teacher initiative rather than on an organized, systemwide basis.

Approximately two-thirds of the elementary music specialists reported that they engaged in some followup or related activities after a concert. Often the music was

discussed, the students expressing their likes and dislikes, listening to recordings of the music they had heard, writing letters to the conductor, or drawing pictures of instruments. One teacher reported having recorded conversations of small groups talking together after a concert and sending the tape to the conductor.

Sarasota is one of the few cities that reported postconcert activities on a systemwide basis. Fourth-, fifth-, and sixth-grade students attending concerts were assigned to write their concert experience opinions and the reasons for their reactions. Various types of tests were given to find out what they knew about various musical terms, repertoire, composers, and instrument families.

Seattle reported that postconcert activities connected with the federally-funded performances included writing critical essays, developing social study projects, painting, sketching, and photographing musical subjects. In the early planning stages, the Washington State Office of Public Instruction acted as adviser and consultant on the educational aspects of the programs. Music directors from various school districts served as members of a statewide advisory committee, took part in regional evaluation conferences, and held local organizational meetings attended by other area educators, administrators, and community leaders.

Devices for evaluating youth concerts as educational experiences were almost minimal in the majority of the cities studied. Only about one-tenth of the teachers involved were aware that any postconcert evaluations had ever been undertaken.

My students buy records of the concert music they heard.

The children want to take up an instrument after they have heard a concert.

The music was over the heads of my black students and they got little from the concerts.

Neither have orchestras devised methods for evaluating youth concerts.

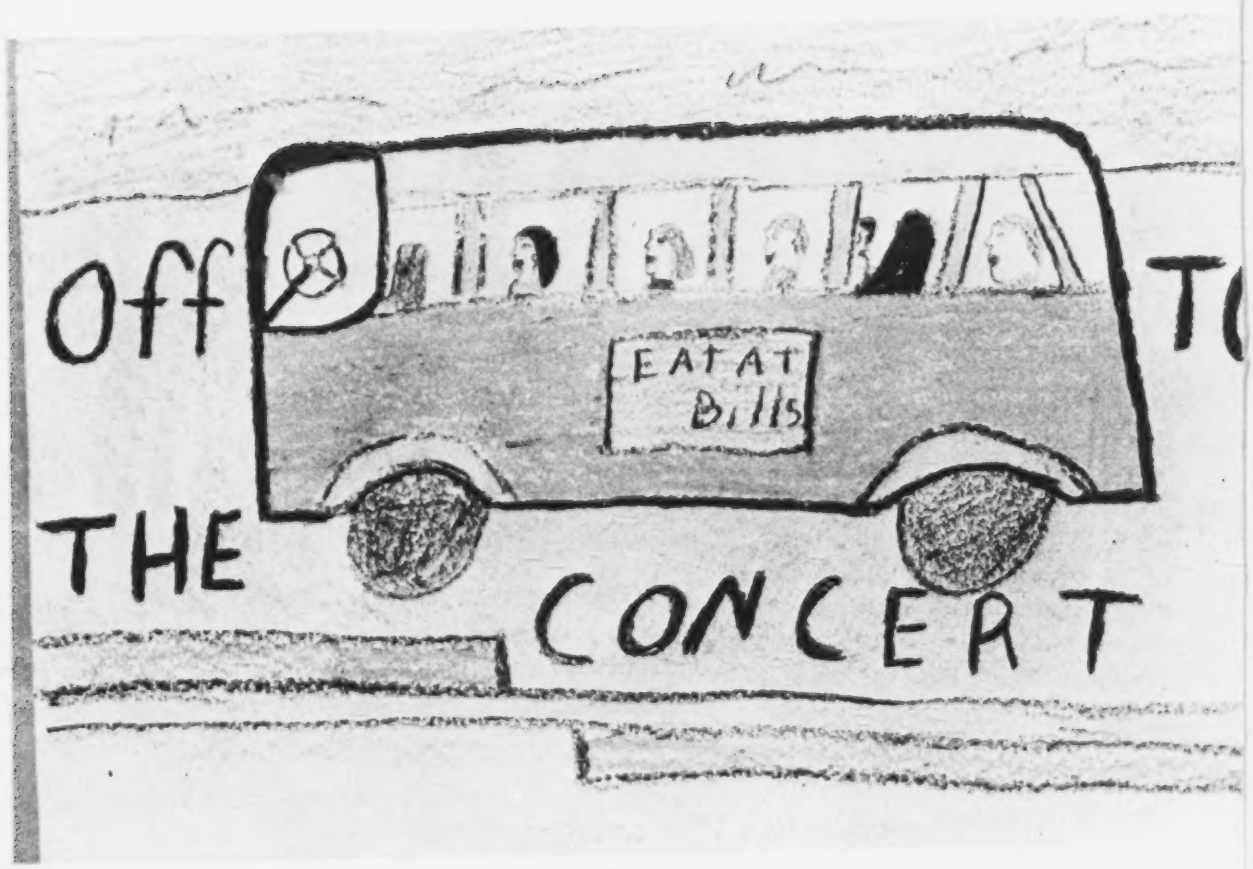
We've been playing youth concerts for nearly 30 years but still can't sell out our adult subscription series.

I personally know many of our present ticket holders and contributors who became interested in the orchestra as a result of attending youth concerts.

I notice that we have many more young people and young adults attending regular concerts than we used to have.

The study staff recommends that systemwide postconcert activities and evaluations be undertaken to reinforce the educational values of the concert experience. They further suggest that teachers attending concerts be given the opportunity and obligation to evaluate them on specially prepared forms, and that these evaluation forms be used in planning subsequent concerts.

VIII-Buses and Behavior



The task of transporting thousands of young students to concert halls and supervising their behavior were among the most serious problems in planning and presenting youth concerts. It is expensive and complicated.

Student Transportation

The sheer lack of available buses in some cities restricted the number of youth concerts that could be given and the number of students who could attend. Where adequate bus systems were available, whether private or commercial companies, or school-owned systems, they handled the work of getting students to concerts most satisfactorily. However, more than one-fith of the elementary teachers responding were critical of the transportation system. Some of the teachers that were most involved in this phase of youth concert operation complained that buses were too crowded and expressed their concern over the children's safety. They reported that there was insufficient supervision on the buses, that buses often were not on schedule, and that the trips took too long. Many teachers were concerned that lack of centrally organized transportation arrangements for concerts given on out-of-school time greatly reduced the number of students who could attend.

Costs of transportation to concerts, usually borne by individual students, were almost prohibitive in some areas, and some form of subsidization became necessary. In some outlying areas, the cost of transportation was sometimes higher than the admission fee. A school outside Cincinnati, for instance, found it necessary to charge students $3.50 for the concert series—$2.25 of which was for transportation. Some of the teachers (17 of 19) apparently did not know that the Cincinnati Orchestra had a Remembrance Fund to which teachers might apply for financial assistance covering ticket and transportation costs for students unable to pay their own way.

In most cities, some means of subsidizing transportation costs were worked out. For example, in Cleveland, each student paid his 25- to 50-cent fare depending upon the distance between the school and the concert hall, the schools making up the difference between student payments and bus costs from school funds or from Elementary and Secondary Education Act title I funds. In San Francisco, some schools used field trip budget money to meet transportation expenses. In others, PTA groups underwrote the main costs, with the student paying from 50 to 75 cents. In some surburban areas, committees sponsored

modest fundraising drives to meet transportation costs. The usual bus charge made to students in Seattle was 30 cents, with school funds making up the deficit. The school budget in Sarasota covered all costs of transportation, even though some schools were 30 miles from the concert hall. In Columbus, the orchestra contributed approximately $1,000 to subsidize a transportation plan that resulted in a substantial increase in attendance.

Parking problems.—When concert halls are located in the center of town, as many of them are, parking may be a serious problem, affecting both student safety and general traffic. Baltimore used a coordinator with walkie-talkie equipment to direct bus drivers when unloading and picking-up students. When the concert was over, the audience was released as the bus numbers were called from the stage. Although this was a slow process, it was considered better than turning 2,000 students out on a busy street to fight their own ways to their buses.

Arrangements.—The amount of time required by school personnel to work out logistics and contracts for bus travel was a matter of concern in a number of cities. In many school systems, music specialists who already had heavy teaching schedules were placed in charge of transportation. This was usually both complicated and time-consuming. In some instances, PTA representatives and other volunteer organizations assisted. In Providence, for example, the Children's Concert Committee handled arrangements with bus companies for city students and took charge of bus loading, unloading, and parking.

Transportation was often facilitated when the central school system took a strong hand in making arrangements. In Detroit, for example, the Music Education Department outlined concert procedures in a memorandum to principals and music teachers in all elementary, junior, and senior high schools.

The following excerpts from their memorandum illustrate how the transportation details were handled:

How to get a bus

Simply call the chartered bus service, *no later than 2 weeks before the concert date,* stating that you wish bus service on the date of the concert. The chartered service will have had previous notice of dates, schools attending each series, location of schools, and time of the concerts, and it will be its responsibility to have the bus at your school at the right time and bring the children back. When you order your bus, the chartered service will tell you the approximate time it will arrive at your school. It is imperative that teachers and pupils be ready to board the bus immediately, as a delay of even a few minutes upsets the schedule and delays the arrival at the auditorium. The audience must be seated at least 10 minutes before concert time.

Bus fare

Each bus will transport 50 people for a flat rate of $33. The cost is to be prorated at the discretion of the principal. Money is to be collected in advance and paid to the bus driver by the accompanying teacher upon boarding the bus. If, for any reason, the coach is not used after it arrives at the school, there will be a charge of $22.

Teacher in charge

The music teacher from each school is requested to attend all concerts with the group and be responsible for decorum suitable for the occasion. It may be desirable for a second teacher to attend and assist the music teacher.

Arrival at Auditorium

1. The teacher should be ready to disembark from the bus with the pupils upon arrival at the auditorium. The bus official will give the signal when each bus load of passengers is to disembark. *Please have your seating allocation form readily available.*
2. Students will disembark and form a double line to enter the auditorium, with the teacher leading the group. All groups will enter at the *main entrance.* Schools holding balcony and loge seats will use the first and last set of double doors at the main entrance. Upon entering the lobby, use the staircase to the immediate left or right of main entrance.
3. Please check your seating form before entering the auditorium and know where your seats are located and the aisle you are to use. Aisles are numbered left to right as you enter the auditorium. (Main floor, aisles 1–2–3–4–5–6) (Balcony or loge, aisles 1–2–3).
4. Please bring your group up to the aisle indicated on your seating form. This will facilitate speedy seating of the groups. Do not attempt to seat your own group. The ushers will lead your group to the specified seat locations. Seat your group quickly and quietly in your assigned location as indicated by the ushers. If readjustments within the group are necessary in the interest of good concert decorum, please make this adjustment after the group has been seated as a whole.

Plan for Dismissal

A formal plan of dismissal at the school concerts is necessary for safety and orderly dispatch in boarding the buses. Teachers should explain that—

1. All students will keep their seats and remain quiet until their school is called. (Explain to the students that their school may be first or it may be last, and that at the next concert this order may be reversed. In any event, it is necessary for their safety and to avoid confusion.

2. When the school name is called, please use the exit indicated and immediately move quickly and quietly to your school bus.

We would appreciate your cooperation in maintaining formal conduct until the auditorium is cleared.

Behavior in the Concert Hall

Student behavior during concerts in the 20 cities, by and large, was good. When there were reports of poor behavior, the following reasons were given:

Inadequate concert preparation, particularly in relation to concert hall conduct.

Inadequate supervision.

Poor programing for age group attending.

Conductor variables.

Concert too long.

Overcrowded conditions.

The presence of teachers on buses and in the concert hall is the most effective extramusical means of stimulating good behavior. Teachers know which students are likely to get out of hand and they usually know how to deal with disciplinary problems as they arise.

In some cities, the responsibility for audience supervision is in the hands of volunteer groups. In Pittsburgh, for example, the Orchestra Women's Association is in charge and student behavior was generally rated as "excellent" or "good." Most reports of un-

acceptable behavior involved situations when teachers or other adult supervisors were not present.

The larger the hall, the more difficult the behavior problem. For example, maintaining quiet was a challenge in the Salt Lake Tabernacle, a hall noted for its excellent acoustics. As someone remarked, "Children make noise just by sitting still." A crew of teachers, principals (some serving as ushers), parents, and ROTC cadets were on hand to supervise.

In Winston-Salem, where concerts were given at the Coliseum and where students were accustomed to attending sports events, it was considered something of a miracle that students managed to be quiet during the music. The conductors commented with pleasure upon the excellent supervision developed jointly by teachers and members of the Orchestra's Women's Guild.

The study reported that, from time to time, conductors found it necessary to admonish students from the podium. When this was done with warmth and sympathy, the children tended to respond respectfully. Even so, disciplinary matters should not be imposed upon the conductor because some of the musical benefits are lost when audiences are alienated.

In some cities, instructions on concert etiquette are sent to all schools and teachers for use as part of the preconcert study. Such preparation usually includes specific instructions about talking and whispering, using restrooms, eating, chewing gum, rattling papers, applauding, laughing, and using drinking fountains.

IX-Opera, Dance, and Special Features

Great interest was expressed by conductors, teachers, and students in performances by opera, dance, and choral groups; and the study emphasizes that if youth concert activities are to be fully effective, they should include presentations by various performing groups. Although the scope of the study did not extend to these related activities per se, some information about them was collected and reported. Several of the performances were given in conjunction with orchestra concerts, but they were usually sponsored by other organizations in the community.

Baltimore

Since completion of the study, the *Children's Lyric Series* has been presented by the Baltimore Symphony. Featuring opera, ballet, puppets, and the winner of the orchestra's new competition for young instrumentalists, the programs have been presented on two Saturday afternoons and one afternoon during the Christmas holidays. Season ticket prices: $3 to $7.50.

Cincinnati

The Cincinnati Summer Opera gave two fully staged operas in English for students in grades four through eight. Presented at the Zoo Opera Theater, they were financed by a utility company, a broadcasting company, and the women's committee of the Summer Opera. Ticket prices: 25 cents to 50 cents.

Cleveland

The Lake Erie Opera Society gave four performances in high schools, with members of the Cleveland Orchestra providing the accompaniment. Performances were financed by ESEA title III funds. The Society also gave six operas in Severance Hall, and they were financed by the Cleveland Orchestra, the opera society, and ticket sales.

Under an ESEA grant, other groups presented operas for students in grades six through nine at the Supplementary Education Center.

Detroit

Twelve staged performances of operas were sung in English by the Piccolo Opera Company. Presented in school buildings, they were financed through ESEA title I funds.

The Young People's concert series included a special feature in each of the four concerts. Over a 3-year period, presentations included four ballet performances, three opera performances, two concerts featuring a cartoonist, two concerts featuring a narrated work, and one concert featuring solo performers.

Hartford

The Young People's Concerts on Saturdays included a performance of *Cinderella* by the Pickwick Puppet Theater, a Japanese folk dancer, and Lisl Weil and her Ballet With Crayons in *The Sorcerer's Apprentice.* The previous year there was a production of *Hansel and Gretel* and also a performance by the Nelle Fisher Ballet. Each year, the winner of the *Young Artist Competition* appears as soloist with the orchestra.

New Haven

Six performances of operas, sung in English and accompanied by a small orchestra, were presented in school buildings. They were financed by ESEA title III funds.

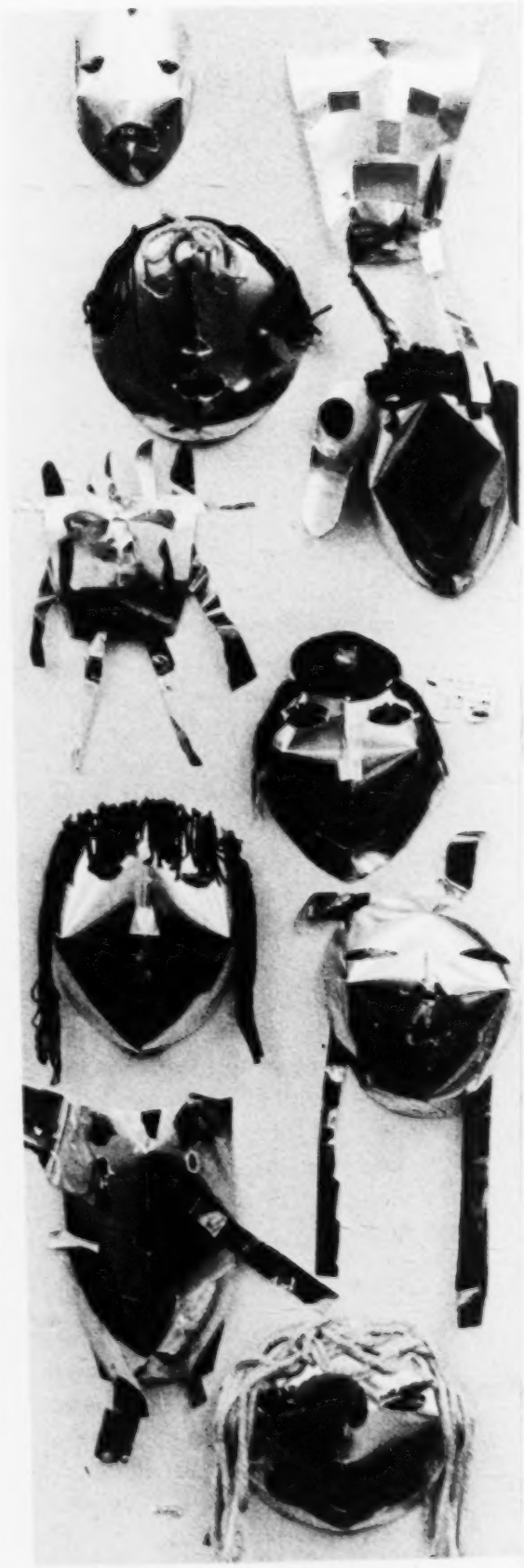
"Opera" was the concert theme for one of the symphony's programs. It featured a performance of Berezowsky's *Babar, the Elephant*, a one-act opera for children performed by the New Haven Opera Society.

New Orleans

Ballet groups, student choral groups, and small ensembles are included in orchestra concerts from time to time. Also appearing with the orchestra are outstanding student soloists selected as a result of statewide auditions.

Pasadena

Under the aegis of the Youth Music Council and the sponsorship of the Junior League, performances of operas written



especially for children have been presented. Ticket price: 50 cents.

Salt Lake City

Performances of *The Nutcracker* by the Utah Symphony and the Utah Civic Ballet are traditional during the Christmas season.

The annual Salute-to-Youth Choral Concert provides an opportunity for four or five outstanding choruses from local high schools to perform with the Utah Symphony.

Twelve staged performances of operas in English were presented in school buildings for grades seven through nine. Sung by members of the University of Utah Opera Department with piano accompaniment, the performances were financed by individual schools and Young Audiences (a national organization operating through local chapters that organize and finance inschool ensemble performances).

San Francisco

The San Francisco Opera Company, under the sponsorship of the San Francisco Opera Guild, gave several fully staged operas in the Opera House for grades six through 12. Admission fees: $1.20 to $3.

The Western Opera Theater, supported by a $5,250 grant from the schools and an additional

grant from the National Foundation on the Arts and the Humanities, gave 10 performances of *The Barber of Seville*, abridged and in English, and with two-piano accompaniment. The performances were given in school buildings and were attended by selected students in grades seven through 12.

Sarasota

Special features in the orchestra's youth concert series have included a ballet presentation and the appearance of an artist who painted pictures as the orchestra played Moussorgsky's *Pictures at an Exhibition.*

Seattle

For some years, the University of Washington Opera Workshop has presented fully staged operas in English at five junior high

schools. A small orchestra is composed of members of the Seattle Symphony and university students. The free performances have been financed jointly by school and university funds, with additional support from other sources.

Under the Puget Sound Performing Arts Project (ESEA title III), 17,250 Seattle students of all ages attended performances of Stravinsky's *L'Histoire du Soldat* at the Opera House and in various school auditoriums. A full-scale production of *The Barber of Seville* was given for approximately 13,000 sixth graders at the Opera House. *La Bohème* was attended by 4,779 Seattle students, and requests for tickets exceeded the supply by 5,000. The Festival Opera Company's production of Mozart's *Cosi Fan Tutte* was presented in condensed form in selected schools.

The following is a list of some operas produced for student audiences in the cities:

Berezowsky	*Babar, the Elephant*
Bizet	*Carmen*
Britten	*Noye's Fludde*
Caldwell	*A Gift of Song*
———	*The Night of the Star*
———	*Pepito's Golden Flower*
Donizetti	*Don Pasquale*
Humperdinck	*Hansel and Gretel*
Kalmanoff	*A Quiet Game of Cribble*
Menotti	*Amahl and the Night Visitors*
———	*The Old Maid and the Thief*
———	*The Telephone*
Moore	*Gallantry*
Mozart	*Cosi Fan Tutte*
———	*The Impressario*
———	*The Magic Flute*
Offenbach	*The Tales of Hoffmann*
Pergolesi	*La Serva Padrona*
———	*The Music Master*
Puccini	*La Bohème*
———	*Gianni Schicchi*
———	*Tosca*
Rossini	*The Barber of Seville*
Stravinsky	*l'Histoire du Soldat*
Thompson	*Solomon and Balkis*
Verdi	*Falstaff*
———	*Rigoletto*

X-Concerts in School Buildings

Inschool performances by symphony orchestras, chamber orchestras, and ensemble groups provide practical solutions to many of the problems connected with youth concert operations.

While few school auditoriums are ideal acoustically or spacially for full-orchestra concerts, and while inschool programs cannot provide the degree of excitement experienced in a concert hall, there is, nevertheless, a growing trend toward bringing performing groups into the schools. In 19 of the 20 cities studied, concerts by professional musicians were presented in school buildings. Factors accounting for the trend include the following:

- The entire school body can attend.
- The problem of presenting programs for students of diverse age groups and cultural backgrounds is automatically solved.
- Students and teachers spend little time in transportation.
- Since the programs are usually free, the problems of admission fees and ticket sales are eliminated.
- Teachers, especially classroom teachers, are more readily involved.
- Preparatory and followup studies have more impact when teachers and all students attend.
- Costs are not as high as for full-orchestra concerts in the concert hall, and a greater proportion of the expense can be covered from funds available to school systems and individual schools.
- Junior and senior high school students attend in far greater numbers.

Responses from teachers concerning concerts in school buildings were largely favorable, as indicated from the following excerpts:

The small touring chamber orchestra is a real asset to the music program, provided it has the right kind of conductor—one who loves children and knows how to be an entertaining performer, who knows the types of music which appeal to the age level, and who can stir the imagination. This is certainly preferable to the present system of transporting a few to the music hall.

When we have had small ensembles come to the school, the entire student body has attended. Only a small fraction go to the symphony concerts.

Children have shown great interest in small ensembles that visit the school. They remember and look for the players when they go to a concert of the full symphony

orchestra. Both types of concerts encourage children to study an instrument and to hear recordings of good music. Some go to adult concerts on weekends.

After hearing the ensemble program, each of my second graders makes his own music book. He colors dittoed pictures of musical instruments, writing something about each one. He also encloses materials he received at the concert, the brochure on concert manners appearing first. I play records, and soon the children are able to identify the different instruments.

Effectiveness of the concerts was reduced because the programs included music score for full orchestra but played by a group of approximately 50 musicians.

Students have been very enthusiastic over the demonstrations given at school by a small group from the symphony. It gives them a more personal relationship to the orchestra.

The inschool concerts are grand as far as they go. However, they give children only a taste, not a swallow!

Arrangements for Performances in Schools

Transporting musicians and their instruments to schools is not an easy task but it is not as complicated as transporting thousands of youngsters to the concert hall.

To facilitate making arrangements and using facilities, the full Baltimore Symphony, which gives many concerts in school buildings, sends a form letter to school principals shortly before concert dates. Following is the memorandum issued in 1966–67:

To: .....

Concert: .....
(*Date*) (*Location*) (*Time*)

The following information is forwarded in connection with the appearance of the Baltimore Symphony Orchestra.

1. The equipment van and stagehands are scheduled to arrive at ..... Please
(*Time*)
make certain that a custodian is on hand to meet the movers and to assist in spotting the van for unloading.
2. Damage to steps and property will be avoided if wooden ramps can be provided at the time of unloading.

*3. A minimum auditorium temperature of 70° is required at concert time.

*4. On auditorium stage, white light inborders should be used. *Please remove colored gelatins.* No spotlights are to be used unless specifically requested and, if used, must be controlled by the stagehands of the orchestra staff. An operator for the houselights is to be furnished and will function under the direction of the orchestra's stagehands.

5. Prior to our arrival, please check to see that stage is completely clear of all paraphernalia not essential to the performance.

6. To obtain the best acoustical results, it is essential that we play against a background of hard-surfaced walls. Curtains or drapes of any kind muffle the sound of brass and woodwind instruments and deprive your audience of the real sound of the orchestra. The bare walls of the stage are preferred if no acoustical type shell is available on your stage.

7. Please provide one dressing room for the conductor, one large dressing room which will accommodate 50 men, and another room to accommodate approximately 20 women.

8. A standing microphone with an on-off switch is needed for use by the conductor.

9. Eighty sturdy chairs are needed on stage.

10. Fifty permanent-type music stands are requested to be placed on stage if available.

11. A piano is—— (is not——) needed for this performance. (If piano is requested, please have it tuned to A–440 within a reasonable period prior to the concert, and placed on stage.)

12. No one except the working crew should be permitted on stage before or during performance.

13. Recording the whole or any part of the performance is prohibited except by special permission, which must be obtained through the offices of the Baltimore Symphony Orchestra. Permission, evidenced in writing, must be presented to the manager in charge of the orchestra at concert time.

14. If at all possible, please provide coffee for the orchestra during the break between concerts. If the school cafeteria is available to the orchestra, the members are happy with a pay-as you-go situation. In any case, your cooperation will be much appreciated.

Please note: *These items are of utmost importance. It is suggested that one person be designated to assume responsibility for heating and lighting arrangements.

Address communications to:

Manager, Baltimore Symphony Orchestra
120 West Mount Royal Ave.
Baltimore, Maryland 21201
Phone: 727–7300

Ensemble Groups and Small Orchestral Units

While full-orchestra concerts were given in schools in Baltimore, New Orleans, Salt Lake

City, and Seattle, smaller orchestral units and ensemble groups comprised the majority of the concerts given in the schools. The cost factor for these smaller orchestral units accounted, in part, for their popularity. The relatively modest fees that were required make it possible for school boards, individual schools, PTA's and other organizations to finance these activities. While orchestras subsidize many of the performances, substantial support was also reported from local foundations and business firms, from the Elementary and Secondary Education Act of 1965 (ESEA), and from the Music Performance Trust Fund (MPTF).[1]

Educators welcome ensemble concerts because they can be presented in any auditorium—even in a classroom. The relatively few instrumental voices enable teachers to approach music from a very basic standpoint. Students can understand individual instruments because there are so few to consider at one time. For younger children, the chance to see and hear the instruments at close range, to handle them, to be able to talk with the musicians are factors which arouse interest and greatly enhance appreciation of full-orchestra concert experience.

Preparation for concerts.—Although little preparatory work for ensemble programs was reported in the 20 cities Study, the flexible nature of the small group recitals make them extremely useful in teaching music. In reality, preconcert study and followup is valuable in the same way it is for an orchestra concert.

For fuller utilization of ensemble performances as effective educational experiences.

- Before booking a performance, the music supervisor should know that the leader is capable of presenting an educationally effective program appropriate for the age level of the audience.
- Programs should be submitted in advance and approved by the music supervisor.
- A variety of musical ensembles should be presented as part of the music curriculum.
- Concert preparation and followup should be undertaken as they are for orchestra concerts, and teachers should be supplied with necessary materials.
- Programs should be sanctioned by the school system's director of music education even though an individual school or PTA may have contracted for the service.
- Evaluations of the performances should be made by the music supervisor.

[1] The Music Performance Trust Fund (MPTF) is maintained by the recording industry in cooperation with the American Federation of Musicians. Funds are made available for performances of instrumental music for which no admission charge is made.

Summary of Performances in Schools

Inschool youth concert data for 1966–67 are reported in the following summaries. All programs were free unless otherwise indicated.

Baltimore

Full-orchestra concerts were given for city students in grades four to six and grades seven to 12. Sponsored by the city schools and the orchestra, the concerts were financed by a city grant.

Full-orchestra concerts were given for county students in grades four to six and grades seven to 12. Sponsored by the county schools and the orchestra, the concerts were financed by a county grant plus individual school payments. Admission: 50 cents.

Twenty-three orchestra concerts were given for students in schools throughout the State. Sponsored by the orchestra, they were financed by a State grant plus funds from local schools and other groups. Admission fees varied; some concerts were free.

Some full-orchestra concerts were sponsored by city and parochial schools and financed by ESEA title I funds.

Eleven performances were given by a string quartet and a woodwind quartet composed of first chair players from the orchestra. Sponsored by the orchestra and financed by public funds, the performances for elementary students made extensive use of short pieces and movements of longer works. Complete longer works were included in programing for secondary students.

Chattanooga

Fourteen ensemble concerts by a string quintet and a woodwind quintet were sponsored by the symphony and financed by the Music Performance Trust Fund of

the Recording Industries. Concerts were programed primarily for junior and senior high school students.

Cincinnati

Ensemble concerts financed for several years by a grant from the school system were discontinued in 1966–67 because of reduction in public school funds.

Previously, 84 chamber orchestra concerts were sponsored by the orchestra and financed by local business firms and modest fees from individual schools. The full orchestra was divided into three performing groups: two chamber orchestras and one string orchestra. Each group prepared two different programs, one for elementary students, the other for secondary students. Costs to schools were $115 to $175 per performance.

Eight special orchestra concerts were performed in area high schools. Financed by school funds, student activity funds, school endowment funds, and parents' association funds, they were attended by junior and senior high school students.

Cleveland

Ten concerts performed in high schools by members of the orchestra were financed by an ESEA title III grant: Series A, four concerts by a chamber orchestra of approximately 40 musicians; Series B, six concerts by a string orchestra of approximately 30 musicians. Over 300 programs by small instrumental, vocal and jazz ensembles were sponsored by the Supplementary Educational Center under an ESEA title III grant.

Columbus

Six concerts by 65 members of the symphony were given in high school auditoriums. Sponsored by the symphony with financial assistance from MPTF and from the Board of Education, the double concerts were attended by all students.

There were 186 ensemble programs by brass, woodwind, string, and percussion groups sponsored by the symphony and financed by individual schools, PTA funds, school board funds, local foundations, and MPTF.

Twenty-three ensembles were sponsored by the Columbus Women's Music Club. These included solo piano or harp, mixed instrumental trios, singers with piano accompaniment, and duo-pianists.

For 1967–68, the Board of Education purchased five pairs of chamber orchestra concerts—the orchestra subsidizing payments by the board.

The orchestra has engaged a string quartet on a full-time basis with performances priced at $35 for two back-to-back appearances.

Detroit

Forty-eight performances were financed by $90,000 in ESEA title I funds and performed in inner-city schools by two 50-piece units of the symphony.

There were 185 performances by string, brass, percussion and

woodwind ensembles, composed of members of the Detroit Symphony, that were sponsored by Detroit Adventure and financed by an automobile manufacturer, the MPTF, and limited ESEA funds.

Evansville

There were 100 string quartet concerts sponsored and financed by the Evansville Philharmonic Corporation. Players who served as heads of their sections in the orchestra were engaged on a full-time basis for the season. Concerts were performed in grade schools, parochial and private schools, and several high schools; $14,000 was contributed by various sponsors, and $1,500 was received from ESEA title I.

Hartford

Sixteen concerts in high schools by 45 members of the orchestra were sponsored by the Hartford Symphony and financed by the city of Hartford.

Over 250 performances were given by small ensembles—trios, quartets and quintets drawn from string, woodwind, brass and percussion sections of the orchestra. An early instrument group, a harp trio, a trio with dancers, a jazz ensemble, a contemporary music group, and combinations of keyboard instruments were also presented. Performed for students in kindergarten through grade 12, the programs were sponsored by the Hartford Symphony and financed by schools, foundation grants, ESEA title I funds, and MPTF. Costs: $47.50 per performance for trios (when a pair of concerts was given) and $72.50 for quintets. Costs were higher for schools 30 or more miles from the city.

New Haven

All 12 Young People's Concerts were performed in Hillhouse High School and were attended by any student purchasing a ticket. Admission: $1.25. Sponsored by the orchestra, the concerts were financed by ticket sales and a grant from the city of New Haven.

Fourteen high school concerts were attended by students in schools in which the concerts were given. Sponsored by the orchestra, they were financed by the William Inglis Morse Trust, with modest payments from some schools.

Ensemble concerts were initiated in 1966–67. Two units from the orchestra—a string quartet and a woodwind quintet—were available to schools at fees ranging from $50 to $85, depending on the number of musicians and travel distances. The orchestra had responsibility for bookings, scheduling, promoting, and financing.

New Orleans

Nineteen full-orchestra concerts sponsored by the orchestra were presented in three different high schools in outlying areas. Attended by students in grades one through 12, with one concert for high school students only, each concert was attended by approximately 1,800 students. Ad-

mission fee was $3 for three concerts, $2 for two concerts.

Pasadena

The Los Angeles Brass Quintet (members of the Los Angeles Philharmonic) went to Pasadena for 12 days and gave performances in 29 elementary and three junior high schools under the sponsorship of the Coleman Chamber Music Association (part of the Youth Music Council). Financing was provided by the MPTF, by individual schools, and PTA groups, with the remainder met by the sponsor. A few performances "in the round" were given for children in kindergarten through grade three.

The Pasadena Symphony Juniors sponsor classroom ensemble performances to which they allocate $500 a year. In 1966–67, there were 12 performances by a folksinger.

Pittsburgh

Approximately 250 ensemble concerts were given by two string quartets, a woodwind quintet and a brass ensemble—each composed of Pittsburgh Symphony musicians. Sponsored by *Gateway to Music*, a nonprofit corporation, and administered by the orchestra's personnel manager, the concerts were financed by a school board allocation of $2,500, with schools engaging the ensembles paying approximately 50 percent of the performance fee. Remaining costs were contributed by local foundations and the MPTF. Annual budget: $50,000.

Providence

Eight high school concerts by 40 members of the Rhode Island Philharmonic were given in high schools throughout the State. Sponsored by the Philharmonic, they were financed by a State education department allocation of $12,000, $8,000 of which was used for orchestra concerts, the remaining $4,000 for ensemble concerts.

There were 160 ensemble concerts sponsored by the Children's Concert Committee and the Rhode Island Philharmonic Association; 36 of these concerts were performed in underprivileged areas under the aegis of *Progress for Providence*. Ensembles included two string quartets, a woodwind quintet, and a brass quintet. Musicians were paid at the rate of $12 per performance, plus mileage, plus two initial rehearsals at $10 each, at the beginning of the series. In addition to State funds, sources of finance included the MPTF, the National Endowment for the Arts through the Rhode Island State Arts Council, and the Children's Concert Committee of the Philharmonic Association.

Sacramento

There were 124 ensemble concerts for fourth, fifth, and sixth grades sponsored by the symphony with financial assistance from PTA groups, individual schools, the MPTF, and private contributions. One ensemble group consisted of a string quartet plus flute and oboe; the

other was a woodwind quintet. Each school paid $25 per performance, about one-half the actual cost.

Salt Lake City

Twenty-four full-orchestra concerts for junior and senior high students were sponsored by the orchestra and financed by individual schools, PTA's, ticket sales, and the Symphony Society. The back-to-back concerts were free in some schools; 25 to 75 cents in others.

Over 100 ensemble concerts by a string quartet, a woodwind quintet, a brass ensemble, a percussion ensemble, an opera group, and a woodwind jazz group were sponsored by Young Audiences. Concerts were financed by school activity funds, PTA's, personal contributions, a local industry, and the MPTF.

San Francisco

Ten chamber orchestra concerts were given in elementary, junior, and senior high schools. Sponsored by the San Francisco Unified School District, the concerts were financed by an $8,000 grant from the board of education, including some funds from ESEA title I. Performed in culturally handicapped areas, the programs were planned to give students listening experience through emphasis on rhythm, melodic concepts, musical form, harmonic development, and orchestral color. Some students played with the orchestra and appeared as soloists.

Eleven youth symphony concerts were presented in outlying areas. Sponsored by the San Francisco Symphony Association and financed by ticket sales and symphony funds, the concerts were generally given in high school or college auditoriums. Average admission: $1.

There were 566 ensemble performances in 35 Bay area communities sponsored by Young Audiences of San Francisco. Financial assistance was received from some schools, the MPTF, individual members, plus community and parent groups. Musicians, drawn mainly from the San Francisco and Oakland orchestras performed in string, wind, and percussion ensembles. In addition, a piano trio, an opera ensemble, and a baroque instrument group were available. Concerts were given for the fourth, fifth, and sixth grades.

Sarasota

With free out-of-school concerts, a youth orchestra, an instrumental scholarship program, and access to a statewide TV music series, Sarasota's report did not show in-school performances. However, student ensembles, started as a summer project under ESEA title III funds and coordinated by the conductor of the Florida West Coast Symphony Orchestra, met once each week after school, under the direction of the Sarasota instrumental staff. The conductor himself goes to schools with his violin and oboe to help with student preparation.

Seattle

Twelve full-orchestra concerts in junior and senior high schools were sponsored by the Seattle Symphony through its sustaining fund, the Seattle school system live performance fund, and ESEA title III funds.

There were 29 orchestra concerts in King County schools sponsored by the Seattle Symphony and financed by the MPTF, grants from the King County Commissioners and a railroad company, and the Seattle Symphony sustaining fund.

String quartet concerts were given in 54 elementary schools for fifth and sixth graders. Costs totaled approximately $5,500 and were assumed jointly by the Seattle school system live performance fund and the MPTF.

Two projects supported by ESEA title III grants were shared by Seattle and area schools: the Puget Sound Performing Arts Project, and the statewide tour of the Seattle Symphony. In-school programs included opera performances, symphony concerts, 20 performances of *A Song for Johnny Appleseed* for children in grades two through five, ensemble programs by string, woodwind, brass, and percussion groups, and chamber orchestra concerts. Extensive preconcert and postconcert activities were included.

Spokane

The chamber orchestra, consisting of 24 members of the Spokane Symphony, participated in Seattle's ESEA title III project, "Enrichment, Through Music." Under this grant and in cooperation with the Seattle Symphony, the Spokane Chamber Orchestra played 12 concerts for young people in rural communities in the northeastern section of the State. Two of the concerts were performed for junior high school students in Spokane.

Orchestra concerts, performed in high schools and financed by funds from ESEA title I and the MPTF, were given for 2 years beginning in 1964 but were not played in 1966–67.

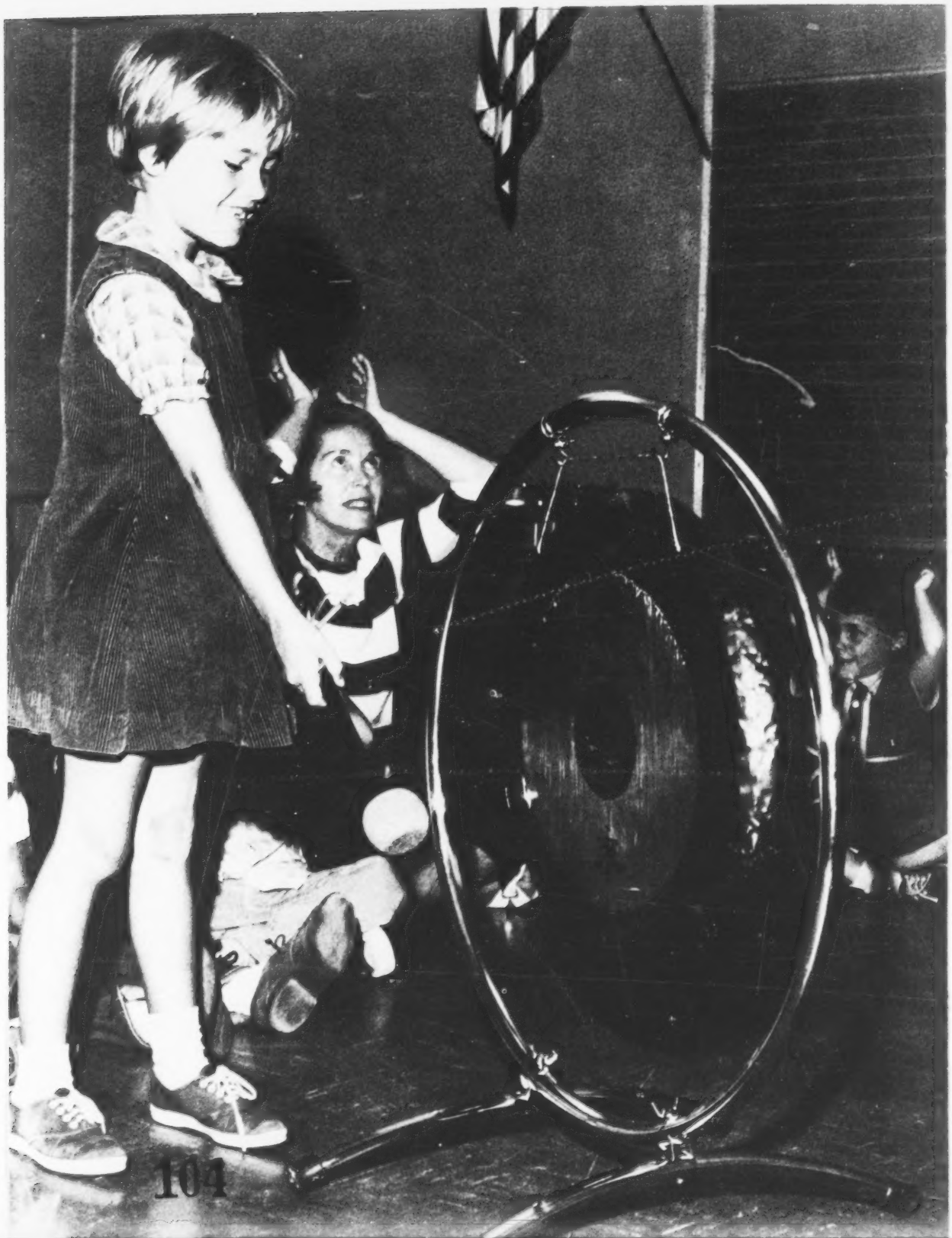
Winston-Salem

Eleven little symphony concerts were given in elementary schools under the joint sponsorship of the Winston-Salem Symphony Association and the school system.

The concerts were administered by the Winston-Salem Arts Council and financed by ESEA title I funds. Presented in school auditoriums on Friday evenings, the concerts were open to anyone wishing to attend but were directed primarily to children and adults living in deprived neighborhoods. Attendance was disappointing.

A double quartet of strings, presented 44 concerts for children in grades 4, 5, and 6. Performed in school auditoriums, the programs were planned by the conductor of the Winston-Salem Symphony who also discussed the instruments and the music, and demonstrated various styles.

XI-Recapitulation and Coda



While variations in youth concert operation are inevitable and desirable, certain practices emerge as fundamental in reaching the main objective theme—giving more young people more opportunities to hear and appreciate live performances of youth concerts. In brief, schools are encouraged to—

Establish a close working relationship between the orchestra management and the school system's director of music education.

Identify specific goals and a timetable for meeting them.

Plan fiscal arrangements with both orchestras and schools, independently and jointly analyzing actual past expenditures and projecting future cost estimates.

Solicit financial support from various possible sources: business firms, local and national foundations, school boards, voluntary organizations (PTA's, Junior Leagues, and others), arts councils, the Musicians Performance Trust Fund, interested private donors, city, county, and State governments, and Federal agencies. Solicitations may be made by the orchestra, the schools, or sponsoring groups as appropriate.

Provide students with sequential listening experiences—several concerts a year over the years. Orchestra concerts should be part of an overall undertaking, encompassing ensemble programs and demonstrations, choral concerts, performances of opera and ballet, and performances by school musicians.

Schedule as many of the programs as possible during school hours and in school buildings.

Provide all students with the opportunity to attend, no child being deprived because of personal financial limitations.

Offer programs of artistic excellence that are appropriate for the age level and cultural background of the audience.

Present concerts in a hall with good acoustics and good viewing conditions.

Integrate concert preparation with the general school music curriculum. Under the supervision of the music education director, study guides should be produced and distributed to teachers and students well in advance of the concert date. Teachers involved in preparatory work should be thoroughly familiar with the technique for using the various study materials. Recordings, tapes, and visual aids should be provided and educational radio and TV utilized.

Establish devices for evaluating the effectiveness of youth concert activities.

Further Development of Youth Concerts

In the course of the study, conversations relating to youth concerts frequently served as springboards for broader-based discussions concerning young people and cultural activities in today's world. Some ideas emerged which the authors of the study put in the form of questions:

Why not a national task force to approach the problem of upgrading the music heard on radio and television, juke boxes, and popular records?

Why not find out what might be done to facilitate wider use of educational radio and television, taping, and recording, in order to expand the opportunities for students to hear youth concerts? Exploration should be conducted at the national level by educators, orchestras, opera companies, and the professional unions and guilds having jurisdiction over instrumental and vocal musicians.

Why not a coordinated 2- to 3-year project in which outstanding leadership from symphony orchestras and schools could experiment with and test various approaches and materials designed to bring young people closer to fine music, with the ultimate purpose of making these techniques and materials readily available to all schools and orchestras wishing to use them?

Why not joint exploration by educators and artists concerning the place accorded the arts in teacher training, with special reference to the training of elementary and secondary teachers?

Why not develop a broad-based study and action that would be dictated solely by (1) the needs of students, and (2) the requirements for excellence in the arts?

If education of youth and excellence in the arts are as vital to the future of our society as their spokesmen claim, then why not place them at the focal point with the avowed intention of finding ways—through research, study, and subsequent action—to break through the myriad of practical and financial barriers impeding progress in these areas?

Appendix

Appendix.—Selected Data of Concert Operations a Per Service

City	Symphony founding date	First youth concert date	Metropolitan population (1960 census)
Group I.—Musicians engaged on full-			
Baltimore, Md.	1916	1924	1,727,023
Cincinnati, Ohio	1895	1919–20	1,268,479
Cleveland, Ohio	1918	1920	1,971,000
Detroit, Mich.	1914–15	1914–15	3,762,360
Hartford, Conn.	(1934) 1938–39	1958–59	549,249
New Orleans, La.	1935–36	1935–36	907,123
Pittsburgh, Pa.	1926	1945	2,405,435
Salt Lake City, Utah	1940	1947	447,795
San Francisco, Calif.	1911	1911	2,648,762
Seattle, Wash.	1903	1912	1,107,213
Group II.—Musicians			
Chattanooga, Tenn.	1932	1948–49	283,169
Columbus, Ohio	1950–51	1950–51	828,000
Evansville, Ind.	1934	1954	222,890
New Haven, Conn.	1895	1933	303,400
Pasadena, Calif.	1928	1934	6,918,300
Providence, R.I.	1945	1948	735,000
Sacramento, Calif.	1948–49	1960–61	742,000
Sarasota, Fla.	1948	1950	76,895
Spokane, Wash.	1945–46	1962–63	278,333
Winston-Salem, N.C.	1948	1954	189,428

in 20 Cities Engaging Musicians on a Full-Time or Basis, 1966-67

City public school enrollment	Annual per pupil school expenditure	Length of concert season (weeks)	Number of musicians in orchestra	Concerts played		Youth concert attendance (estimated)
				Total	Youth	
time basis for all or part of the year						
195,843	$532	34	88	209	95	150,000
88,391	482	46	95	194	114	155,140
155,026	482	48	107	180	57	98,800
300,000	---	47	102	173	72	100,000
26,016	660	30	75–85	51	28	30,000
105,716	350	32	80	130	56	81,000
78,000	---	40	95	234	50	118,000
37,319	462	28	85	91	29	67,400
106,191	604	30	100	112	17	40,200
95,417	621	29	83	180	96	145,000
engaged on per service basis						
27,163	373	---	65	19	11	32,000
105,417	411	---	80	33	10	20,000
33,139	522	---	80	12	4	21,500
-----	---	---	80	34	26	29,500
44,330	694	---	82	10	2	6,000
26,680	567	---	75	45	27	41,000
57,875	649	---	81	34	10	18,000
18,429	539	---	85	13	6	10,500
34,000	---	---	75	18	5	3,500
47,922	409	---	70	13	2	15,000

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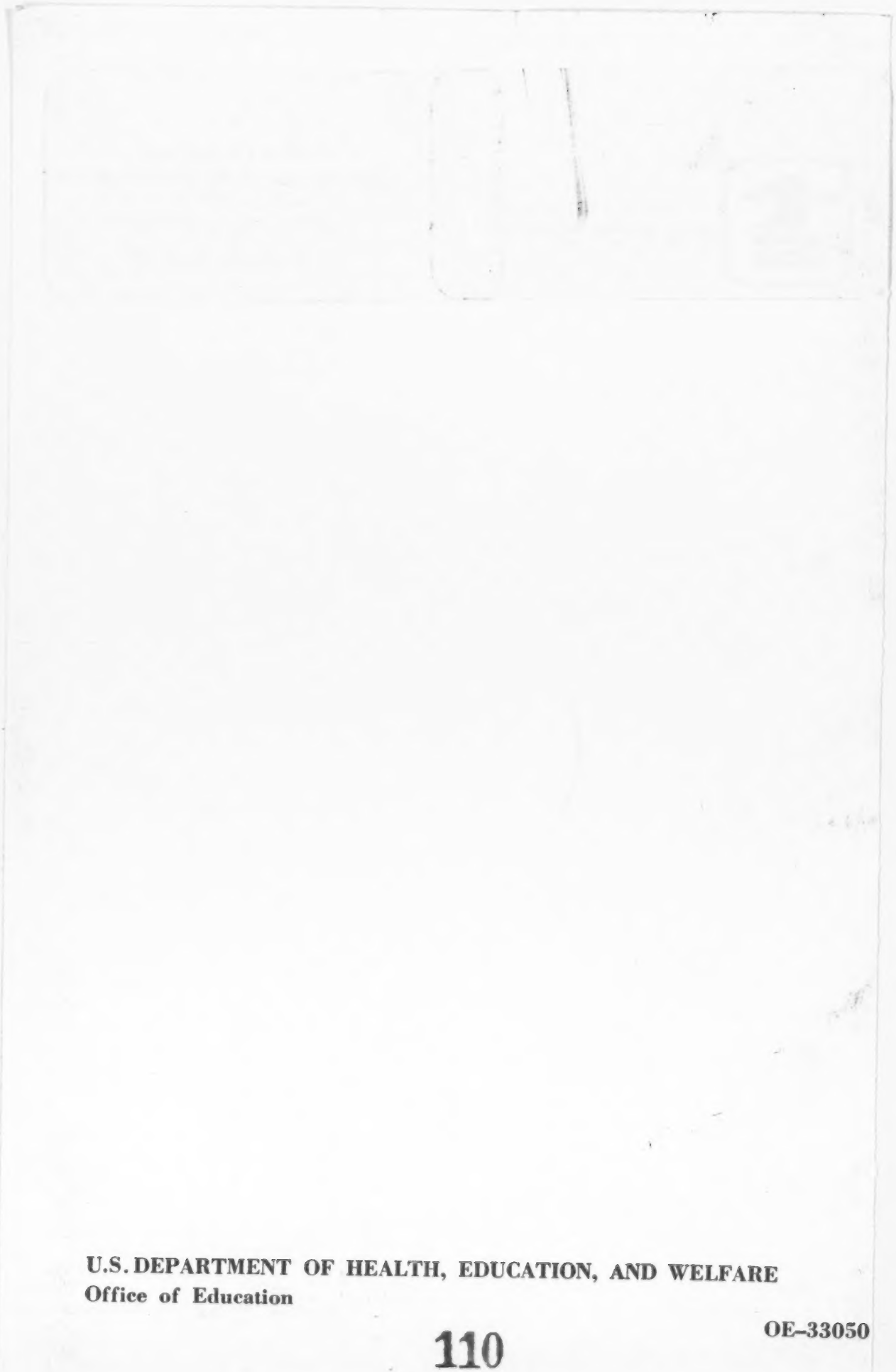

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